

INTERNATIONAL STUDIO

LIBRARY OF EXHIBITION DIVISION
STATE LIBRARY
MICHIGAN
ANN ARBOR, MICHIGAN



MARCH, 1926
75 CENTS

IGNACE JAN PADEREWSKI—Painted by ZULOAGA for the STEINWAY COLLECTION



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

LONG as it is, the list of the celebrated musicians who use the Steinway represents but a small fraction of the number of Steinway owners. It is true that the Steinway commands the admiration of the greatest musicians. But it is equally true that the Steinway merits, and has won, the confidence of the public.

To modest homes, to unassuming apartments, to simple studios, the Steinway goes each year in increasing numbers. Budgets are revised.

Small economies are made. And the day comes when the door swings wide to the Instrument of the

Immortals . . . when its singing golden voice fills another home with the glorious art of music . . . when the work of the masters assumes a new and vivid beauty from the first thrilling touch of its keys.

The Steinway is made in numerous styles and sizes to fit the acoustic conditions of your home. It is sold, as always, at the lowest possible price. It may be had upon the most convenient terms. It is a possibility for your home and for every home, not tomorrow, but *today*.

There is a Steinway dealer in your community or near you through whom you may purchase a new Steinway piano with a small cash deposit, and the balance will be extended over a period of two years.

**Used pianos accepted in partial exchange.*

Prices: \$875 and up Plus transportation

STEINWAY & SONS, STEINWAY HALL
109 W. 57th Street, New York



"The Melter"—a remarkable photographic study posed by Salvatore Scorpio, another Gorham Master Craftsman.

ETRUSCAN

by the Master Craftsmen

ETRUSCAN PATTERN

Tea Spoons - 6 for \$9.50
Dessert Knives - 6 for \$21.00
Dessert Forks - 6 for \$20.00

Much fine old silverware you admire is the work of the early Gorham Craftsmen. It finds its equal only in the modern productions wrought by the Gorham Master Craftsmen of today. Etruscan is one of these, which your jeweler will be proud to show you with other Gorham designs.

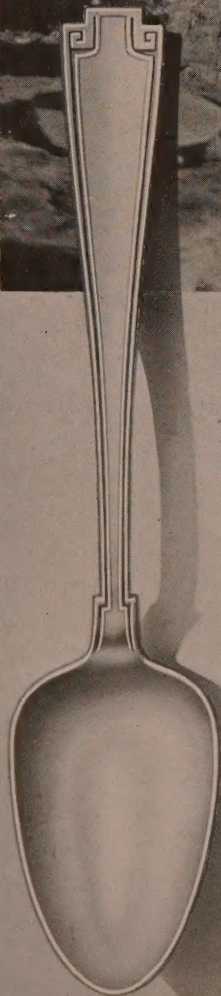
GORHAM

PROVIDENCE, R. I.



NEW YORK, N. Y.

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS
Member of the Sterling Silversmith's Guild of America.





ST. MICHAEL PURSUING THE DEVIL

Courtesy of the Detroit Institute of Arts

DOMENICO GHIRLANDAIO (1449-1494)

INTERNATIONAL STUDIO

REGISTERED AT UNITED STATES PATENT OFFICE
COPYRIGHT, 1926, BY INTERNATIONAL STUDIO, INC.

MARCH
1926

THE ARTICLES IN THIS NUMBER

AN EMBOSSED ROUND SHIELD FROM BRESCIA . . .	<i>Williams Ayrshire</i> . . .	21
INGRES: THE APOSTLE OF DRAUGHTSMANSHIP . . .	<i>Robert Allerton Parker</i> . . .	24
POTTERY OF THE FIRE WORSHIPPERS . . .	<i>Helen Comstock</i> . . .	33
CHINESE PAINTINGS IN A NEW COLLECTION . . .	<i>Julian Garner</i> . . .	39
A SCULPTOR WITH PLASTIC VISION . . .	<i>Margaret Breuning</i> . . .	44
CHANGING TASTES IN PICTURE COLLECTING . . .	<i>David Lloyd</i> . . .	48
CREATIVE DESIGN IN OUR INDUSTRIAL ART . . .	<i>Helen Appleton Read</i> . . .	55
AMERICA HAS A NEW ANDREA MANTEGNA . . .	<i>William B. McCormick</i> . . .	62
FRENCH ILLUSTRATORS REVIVE AN OLD ART . . .	<i>Jean Léautaud</i> . . .	64
STRATIFIED GLASS BY SIDONIAN ARTISTS . . .	<i>Gustavus A. Eisen</i> . . .	68
RARE OLD LACQUERS FROM PERSIA . . .	<i>John Walker Harrington</i> . . .	73
A GLIMPSE OF WARSHAWSKY'S EUROPE . . .	<i>Helen C. Nelson</i> . . .	78
ECCENTRICITIES IN OLD FURNITURE . . .	<i>Mr. and Mrs. G. Glen Gould</i> . . .	84
HERE AND EVERYWHERE . . .		90

The Cover, "Zara," is by Alexander O. Levy. Courtesy of the Babcock Galleries

THE ARTISTS AND THEIR WORK

(*denotes illustrations in color)

Agha Zeman	73, 76	DeHooch, Pieter	50	Mi Fei	42
Ali Quli Abbasi	73	Falké, Pierre	66	Ouvré, Achille	65
Ali Reza	76	Fortuny, Mariano	49	Rembrandt	53
Amateis, Edmond R.	44-47	Fra Angelico	54	Renefer, G	65
Beaux, Cecilia	90	Gainsborough, Thomas	52	Reynolds, Sir Joshua	52
Chao Mêng-fu	43	Garber, Daniel	*37	Reza Abbasi	74
Chu Sen	41	Hui Tsung	41	Roubille, A.	67
Cochet, Gérard	64, 67	Ingres, Dominique	24-32	Rousseau, Theodore	49
Corot, J. B. C	51	Lawrence, Sir Thomas	52, *71	Schreyer, Adolph	51
Daragnès	66	Lin-liang	42	Serveau, Clément	66, 67
Davidson, Jo	77	Ma Yüan	42	Sorolla, Joaquin	59-61
Davis, Charles H.	*20	Mantegna, Andrea	62	Venini, Paolo	92
		Messonnier, J. L. M.	48	Warshawsky, A. G.	78-83

PUBLISHED MONTHLY BY

THE INTERNATIONAL STUDIO, INC.

119 West 40th Street, New York, N. Y.

WILLIAM B. M'CORMICK, Editor

FLORENCE M. OSBORNE, Managing Editor

W. B. M'CORMICK, *President*; FRANKLIN COE, *Treasurer*; M. L. GRAHAM, *Secretary*; address 119 West 40th Street, New York. Telephone: Pennsylvania 2000.

This issue is Number 346, Volume LXXXIII. The subscription price is \$6.00 a year; single copy 75 cents. Canadian postage and to all other countries \$1.00 per year additional. Entered as second-class matter, March 1, 1897, at the post office at New York, N. Y., under the act of March 3, 1897.

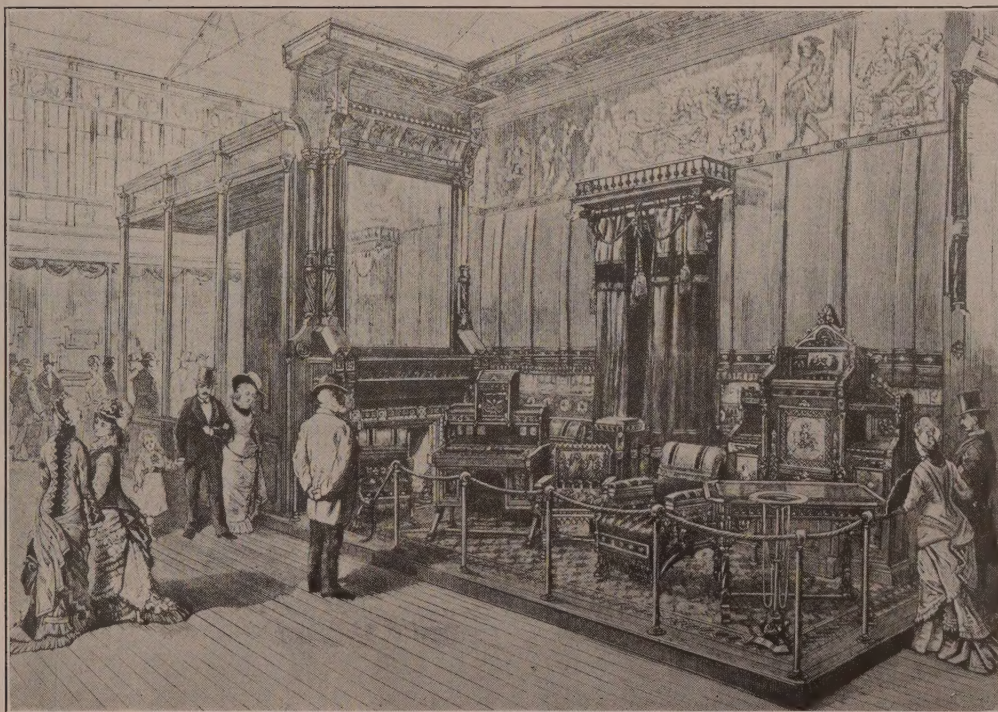
Advertising Offices: New York: 119 West 40th Street; Chicago: 122 South Michigan Ave.; Great Britain: 11 Haymarket, S. W., London; France: 11 bis Rue D-Aguesseau, Paris; Italy: Via Bossi 10, Milan; Switzerland, Germany and Holland: 15 Rue Vernet, Paris.

To CONTRIBUTORS: Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised.

1851-1926

A·KIMBEL & SON INC.

15 East 60th Street
New York



THE SUAVE SEVENTIES

"In the exhibit will be found the representation of a very elegant and artistic cabinet, one of the finest specimens of the furniture designer's art. The closest scrutiny can detect no blemish in its mechanical finish, while the general design is strikingly beautiful and effective. The space where this elegant piece of furniture is displayed was so thronged by admiring visitors that the exhibitors were obliged to protect it with ropes and all excepting a favored few had to content themselves with viewing it from a distance by the aid of magnifying glasses."

WE quote Harper's Weekly for December, 1876, from an article on the furniture display at the Centennial Exposition, and illustrate above our own exhibit there, when we were already a quarter of a century old.

It will amaze some of our readers, the interest shown even at that early era in the decoration of interiors. But they will be even more astounded at the furniture and interiors themselves, about which, in the seventies, they wrote so suavely.

A glance at the costumes of that fantastic period, with their flounces, their waterfalls, their appliques and insertions; yes, even the bang and chignon under the absurd bonnets, invites comparison with the over-ornamented, over-carved and withal meaningless designs of their contemporary interior decoration.

ANTIQUES

REPRODUCTIONS

FABRICS



Courtesy of Keller and Funaro

THE CASSAPANCA, PRODUCT OF THE ITALIAN RENAISSANCE, WAS A COMBINATION CHEST AND BENCH. THIS EXAMPLE, FROM A CONVENT IN TUSCANY, IS DECORATED IN RARE INLAY AND HAS CUSHIONS OF RED AND GOLD BROCADE

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

ITALY, stirring slightly in the fourteenth century, woke and rose to her greatest heights in the fifteenth and sixteenth. The whole people responded to the new joy of life, the love of learning, the expression of beauty, in all its forms. All notes were struck, with an exuberance of power that gave to Italian art its great place in human culture. The Italian Renaissance never has been, and perhaps never will be equalled. It was an age productive in personalities—artists and philosophers breathed a common air, and caught light and heat from each other's thoughts. To this unity of the arts we owe the fact that beautifying the home became important. Although the Church still claimed the best that man had to give, home life began to have comforts and beauties never dreamed of before. Furniture changed its forms, became more luxurious, more elaborate, and wall hangings of rich and varied types appeared, to soften the hard outline of the mediæval residence.

The cassapanca made its debut about the middle of the fifteenth century, and was a combination seat and chest, evolved from the chest and wall bench. Apparently it originated in Florence and was used there exclusively, where it

was the fashion for many years, occupying a prominent position in the salon. A similar piece, known as the "panca di gaurdia" usurped the place in the entrance hall that in earlier times had been filled by the primitive wall bench, and served as a seat for attendants by day, as well as a bed for the guards by night. When not in use, the mattress hid

within the chest that formed the seat. The cassapanca was raised on a dais, with one or two steps, and exemplified the inspired craftsmanship that distinguished all Florentine furniture of the period. In the homes of the upper class, being made comfortable with soft cushions, it was recognized as the seat of ceremony for the master of the house and favored guests. Illustrated is a cassapanca of exceptional beauty, taken from a convent in Tuscany, and now exhibited by Keller and Funaro. It is of walnut, with the rare *cortosina* inlay which originated with the monks of the Carthusian Order, and it is in perfect condition. The cushion is of red and gold Renaissance Italian brocade, defying description and imitation. Back of the cassapanca pictured here hangs a Brussels Tapestry of the sixteenth century, representing Alexander the Great and Antipar. Both are resplendently



Courtesy of Francesca Reyes

CHAIR USED BY THE CLERGY OF MEDIÆVAL SPAIN

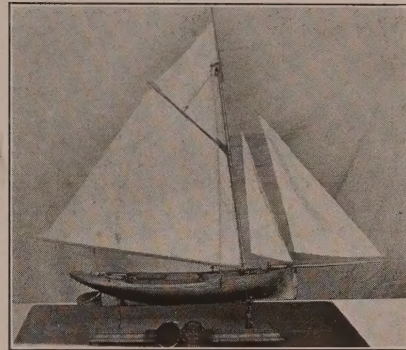
New York Shops and Decorators



Mrs. Devah Adams

Antiques
Reproductions
Interior Decorations

18 EAST 57TH STREET
Telephone PLAZA 2853



Inventor's
Model
of the
Centre Board
Boat

PERIOD FURNITURE
PEWTERS
TAPESTRY
POTTERY

J. R. HERTER Studio

117 EAST 57th STREET

NEW YORK



The Potters' Shop Inc.

POTTERY BY AMERICAN CRAFTSMEN
TILES, TABLE DECORATIONS, BOWLS,
LAMPS, GARDEN JARS

755 Madison Avenue—at 65th Street
New York

CHARLES DICKENS' CHAIRS

IN his last will and testament Charles Dickens requested that all of his real and personal estate be disposed of at Public Auction, consequently this famous novelist's possessions were scattered over the country.

A COMPLETE set of six drawing room chairs, walnut frames, spring and stuffed hair seats, upholstered in original green rep, of conventional early Victorian style and in excellent condition were purchased at the Gads Hill Sale by Francis Burdett Roberts. They are now offered for sale for the sum of

\$3,500.00

E. P. DUTTON & CO., 681 FIFTH AVE., NEW YORK

M. D. BENZARIA CO.

Spanish and Persian
Antiques

561 MADISON AVE., N. Y. CITY
near 56th St.

GRANADA, SPAIN

TEHERAN, PERSIA

Phones: Plaza 8478

Plaza 1185



Gothic Cabinet 15th Century French

COUNT
C. R. MORNER

INTERIORS

658 LEXINGTON AVE.,
NEW YORK

Spanish Antique Shop

MONTLLOR BROS.
ESTABLISHED 1909



Quaint and Beautiful Spanish Antiques and Objects of Art

Embodying The Romantic Flavor and true atmosphere of Ancient Spain

Tables
Chairs
Varguenos
Tiles
Pottery
Carved Chests
Old Fabrics

Painted Beds
Wall Shelves
Chests of Drawers
Flower Vases
Ceramics
Mirrors
Statuary

Window Grills
Carved Doors
Door Knockers
Copper Vases
Carved Stone
Columns
Lanterns, etc.

REASONABLY PRICED

PALM BEACH, FLA.
Plaza Bldg.

NEW YORK
768 Madison Avenue

TAMPA, FLA.
400 Grand Central Ave.

dressed in classic robes, against a vivid background depicting a pitched camp of tents with soldiery and camp followers at various activities. The whole tapestry is very exquisitely executed, with golden yellows and crimson reds predominating over the soft greens, blues, pinks, ivories, and tans. The borders are unusually fine, displaying medallioned landscapes with classic figures at quarters, interrupted by vases of arabesque fruits and flowers. The height is eleven feet one inch, by seven feet ten.

SPAIN, the land of mystery, of unexplored treasure, of bad railroads, and uncertain conditions, is proclaimed by art and commerce alike, as "the coming country" of Europe. It has "come" a long distance, bringing out of the dim past a heavy freight of beauty which is of inestimable value to the world. Modern curiosity lacks neither imagination nor appreciation, hence the eager consumption of all things Spanish. And what are they like, these Spanish things? We find them heavy, but most assuredly beautiful. Nothing in Spain was ever made on dainty lines; it was upon a foundation of solid and enduring grandeur that the Spanish artist built his dream of beauty. The makers of furniture used walnut, first and last, and exploited its possibilities in many fascinating ways. Illustrated is a classic Spanish arm-chair, known as "sillon frailer" from the comprehensive collection of Francesca Reyes. "Sillon" means arm-chair, and "frailer" means priest. Philip II, the most powerful king of the Middle Ages, was also the most religious, and it was he who introduced this priest chair to the nobility of Spain. The clergy had found it very useful, not only because it was a comfortable seat, but because its broad and substantial arms served as a resting place for heavy books and hot drinks. These chairs, like most of the furniture in churches and convents, were generally the work of a priest, who was often a master of the cabinet-maker's craft. When made for priests, the arm-chair would be upholstered in leather held by plain nails, but after its appearance in court life it appeared gorgeously arrayed in velvets, embellished with gold galloon, silk fringe, and ornamental bronze nails. Furthermore, the frames were often carved with designs and motifs showing Moorish influence. In time, this expression of luxury assumed varied forms of beauty, and became so popular that, by ingenious device, a col-

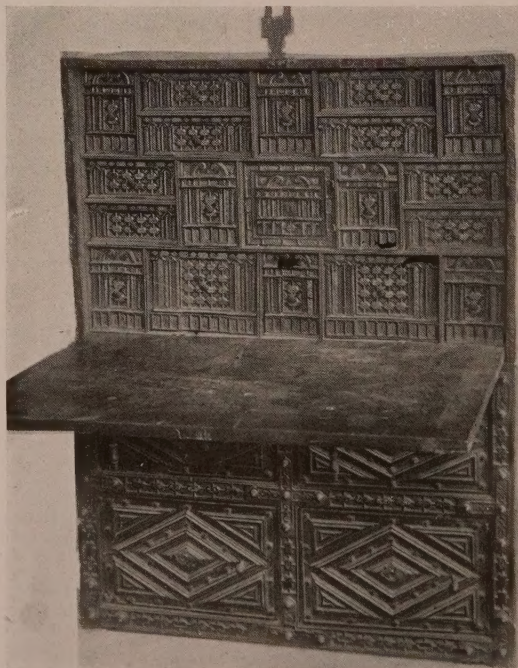


Courtesy of Benello Brothers

A RADIANT CHANDELIER OF AMBER-COLORED VENETIAN GLASS

and everything they touched turned to beauty. Their artists, printers, goldsmiths, weavers, makers of glass and mosaics, all seemed to draw inspiration from the colors and forms found in their wonderful gardens and shimmering seas. The making of glass is one of the most beautiful of the arts, and was an early Italian industry. From the fifth century there are records of it as an integral part of Venetian life, the artisans working at first in a small way, at little individual furnaces. The earliest recorded worker was Petrus Flavianus, a phial maker, in the year 1090. In 1268 the glass workers became an incorporated body, and began to take part in the gorgeous processions and pageants that

were such an important feature of the municipal life of Venice. Shortly afterward, the seat of the prosperous industry was transferred to the island of Murano, and there the art reached its height. In order to keep secret the process of manufacture, the glass workers were imprisoned on the island, but in return for their loss of liberty they received so many privileges and honors that life was quite worth while. In that remote day, Venice was a republic, and its aristocracy built its villas on the island of Murano, making of it a veritable garden of Eden, the show place of the world. Thus surrounded by beauty, the craftsmen were further inspired by the co-operation of the great masters of the period, who gave designs and suggestions for the development of the work. The distribution of glass was more general, and its uses more varied at this early period than is generally supposed. Every royal table of the



Courtesy of M. D. Benzaria Company

A WALNUT DESK SHOWING IRON WORK ON RED VELVET

New York Shops and Decorators

FREDERICK ROSE & CO.

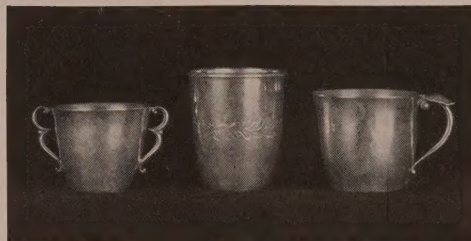
14 EAST 56TH STREET

NEW YORK CITY

*Decorative Architects
for
Fine Interiors*

GEORG JENSEN

HANDMADE SILVER



\$14.00

\$12.00

\$22.00

EXQUISITE HANDMADE SILVER CUPS FOR CHILDREN

159 WEST 57TH STREET

TEL. CIRCLE 4945

NEW YORK



Georgian Silver Tea Pot and Stand made in London in 1789 by William Purse

The Georgian Teapot

FROM the largest Collection in America of Beautiful Old English Silver, selected by Mr. Robinson personally from British sources of antiquity and distinction, for the enhancement of American homes, both new and old.

James Robinson - Old English Silver

New York

721 FIFTH AVENUE

At 56th Street

Mail inquiries cordially attended to.

A Reminder

Felicia Adams—who knows how quickly summer dawns on the calendar, once March is here—would like to remind her present and possible clients that *now* is the time to arrange for the summer decorations of their homes. Else, on some blue day, they will find the warm sun shining—intolerably—on a house still wearing last winter's raiment.

Write to, or come to see

Interior

*Felicia
Adams*

Decorations

19 East 61st St.

New York City

RARE ENGLISH EIGHTEENTH CENTURY FURNITURE

of the

Chippendale Hepplewhite Sheraton Periods

FRED J. PETERS

English and Colonial Antiques

52 E. 56TH STREET

NEW YORK



Mc MILLEN, INC.

148 EAST 55TH STREET

NEW YORK CITY

PLAZA 1207

18th Century Furniture
and

Decorative Art Objects

Plans and Elevations for Architecture
of Interiors

Floor plans and Decorative Scheme for
the Complete House



J. R. BREMNER CO., INC.

Creators of Distinctive Furniture

A rich ensemble of Italian Renaissance with Spanish influence, as executed for one of our clients.

This, out of the ordinary furniture group, is typical of the authentic reproductions which find their inception within the Bremner Workrooms, examples of which can be inspected at all times.

Suggestions and sketches gladly submitted

835 MADISON AVE. (Near 69th St.) NEW YORK

Telephone, RHINELANDER 8000

BAGUÈS

25 WEST 54TH STREET

PARIS

NEW YORK

LONDON

LIGHTING FITTINGS - BRONZES

ARTISTIC IRON WORK

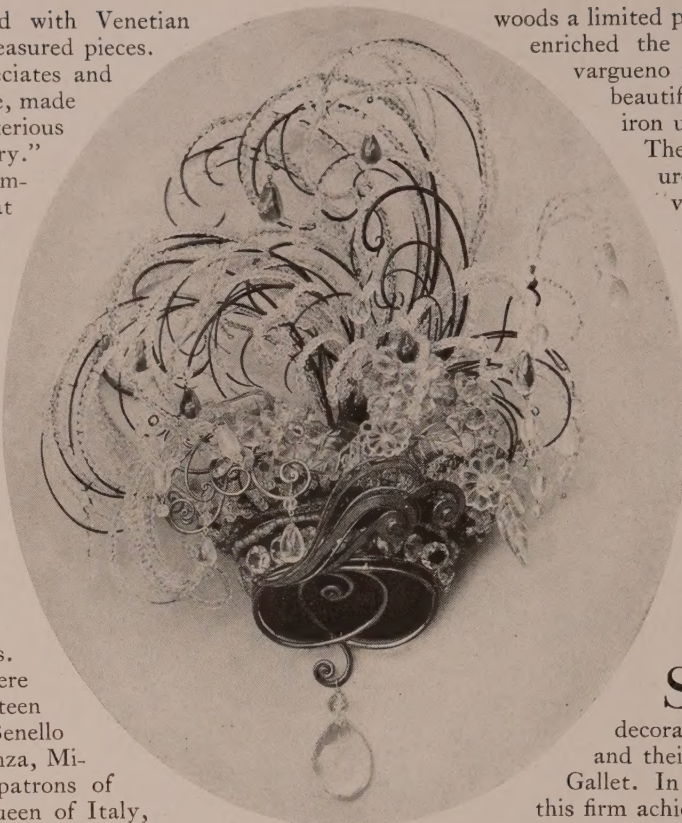
ANTIQUE

Exclusive Models

MODERN

Middle Ages was decorated with Venetian glass, every home had its treasured pieces. Now the whole world appreciates and values these "creatures of fire, made perfect by the same mysterious inspiration that creates poetry."

It is of great interest and importance to Americans that Benello Brothers, representing the oldest and most authentic glass factory of Murano, have opened a shop in New York, which, by the way, is the only one in this country that shows Venetian glass exclusively. Benello Brothers have spent two years searching the Museums and art centers of Europe for the designs of the masters, and are reproducing them for modern consumption. This firm took the Grand Prix at the Exposition des Arts Decoratifs in Paris. The chandelier illustrated here is of amber glass, with eighteen arms, and was installed by Benello Brothers in the Villa of Monza, Milan, in 1923. Among the patrons of Benello Brothers are the Queen of Italy, King of Belgium, King of Roumania, Gabrielle D'Annunzio, Lady Cunard, Sir Joseph Duveen, Prince Bibesco, and other connoisseurs of art.



Courtesy of Bagues
WALL BRACKET IN CRYSTAL

THE fifteenth century ushered in the Renaissance in Spain, but furniture was affected little by the Italian movement, as Moorish influence still predominated. Spanish rooms were simple—the great spaces of white wall were appreciated for their decorative contrast to the occasional hanging of rich damask, tapestry or velvet. Movable furniture was scarce, and it was with few accessories that the Spaniard achieved a noble interior of distinct personality. Chests were first in importance, but as luxury developed, the *vargueno* became the *pièce de resistance*, making its appearance in the homes of *Grande*es. Upon it artists lavished their imaginative effort, thereby creating inimitable works of art. This type of desk originated in the town of Vargo, where some of the best specimens of Spanish iron work and cabinet-making were produced. The example illustrated is exhibited by the M. D. Benzaria Company, and is of the seventeenth century. It is from the collection of a Marquis, and is truly a fine work of art, exemplifying the wonderful possibilities of the two great Spanish materials—walnut and iron. Veneering was not practiced in those days, but inlaying gave exotic

woods a limited place in Spanish furniture and enriched the most elaborate pieces. The *vargueno* pictured shows a skillful and beautiful combination of inlay and iron upon its solid walnut surface.

The iron medallions, featuring figures of animals, are set upon red velvet and are interlaced with intricate carvings on the walnut background. Inside the *vargueno* is a wall of wood, inlaid with gold and ivory, which serves as the front of the various chests and drawers. Here, too, are very interesting specimens of ancient Spanish iron work, the drawer pulls and knobs on the doors being excellent examples of artistic achievement, as are also the lift handles on the side and the massive lock and key.

SINCE the war, iron has been extensively used in home decoration, notably by "Bagues," and their New York associate, Emile Gallet. In the recent exposition in Paris this firm achieved a notable triumph in its rendition of iron gates, balconies, and lighting fixtures, which gave proof of intensive research, creative study, and fine taste. The wall bracket above, one of the many beautiful lighting fixtures installed by Bagues at the exposition, has a main body of iron, delicately carved, painted, and gilded. An old rose lacquered silk forms the basket and softly dissimulates the light of two electric bulbs. The "ostrich feather" top is made of white and colored crystal beads, strung upon fragile copper stems, and the leaves and pendants are of glittering crystal.



Courtesy of Bremner and Company
A FAITHFUL REPRODUCTION OF A LOUIS FIFTEENTH BEDROOM

THE room at the left is decorated in the period of Louis Fifteenth. Its walls and ceiling are painted in two shades of soft gray and panelled, with figure and flower treatment on the doors. The floor covering is a very fine Kashan rug, in unusually harmonious pastel shades which blend in perfectly with the blue, lavender and peach-yellow color scheme of the room. The furniture is all reproduced from authentic models, and emphasizes the skill and artistic ability of modern designers and cabinet makers. The reproduction of a beautiful model gives more pleasure to a person of taste than a piece of furniture whose only recommendation is that it is an "antique." Bremner and Company select their models from old manuscripts and illustrations, as well as from the best work of the famous cabinet makers of all periods.

INTERNATIONAL STUDIO



MARCH, 1926

AN EMBOSSED ROUND SHIELD FROM BRESCIA

BY WILLIAMS AYRSHIRE

THIS RARE ITALIAN RONDACHE DATES FROM ABOUT 1585 AND ON IT THE ANONYMOUS ARTIST HAS PRESENTED ALL THE PERSONAGES AND SCENES OF THE SAGA OF TROY

UNTIL the invention and introduction of fire-arms—a very recent event in the almost interminable history of humanity on this little planet—the shield has always been, among every race, at every epoch, from the dim prehistoric days of the Bronze and Iron Ages, the principal piece of defensive armor used by men. Through centuries of usage and custom, in the minds of savage and primitive men, the shield came to be accepted almost as a badge of self-identity, the symbol of prowess and integrity. The shield was the externalization of the warrior's ideal of heroic courage. This point of view was strikingly crystallized in the primitive culture of ancient Greece. In the aristocratic society of the Hellenes, to lose one's shield without at the same time losing one's life was a supreme unpardonable disgrace. Effeminate poets like Archilochus might make light of this heroic tradition. But consciously or unconsciously it persisted in men's minds throughout subsequent ages. Representing as they did the very soul of the hero, fortunes were literally expended upon the design and ornament of shields.

The embossed rondache of the type now represented in the Metropolitan Museum of Art, through the generosity of Henry Walters, was not exclusively a product



A DETAIL FROM THE SHIELD

of sixteenth-century Italy. With variations pageant shields were produced in other countries and other centuries. In its kaleidoscopic and panoramic aspects, as well as by its theme, this rondache vividly recalls the shield of Achilles, the forging and decoration of which is so vividly and so completely described in the eighteenth book of the Iliad. The glorious shield of Achilles seems also to have been of the embossed pageant type, since from no other single passage may we learn so much of Homeric civilization as from the description of the scene depicted on that shield by Vulcan, who laid upon the fire of his forge ". . . impenetrable brass, and tin, and precious gold and silver."

This Italian rondache in the Metropolitan, with its one hundred and sixteen human figures, its *leitmotif* of love and hatred, its princes and commoners, its concentrated attempt to present the story of Troy, seems actually to have been inspired by Homer. Who can say that the artist-armorers were not directly cognizant of the description of the creation of the shield of Achilles? All artists of the Renaissance drew direct inspiration from the classics and it would be extraordinary if such men as the shield-makers were not familiar with the Iliad.

As the present example suggests, these men in their

craft concentrated all the daring, all the patience, all the audacity of the heroes they loved to depict. Mere craft was not sufficient; they put lyric emotion into their modeling and casting. Small wonder, therefore, that in the wealthy purse-proud cities of the Renaissance these shield-makers were munificently rewarded, and that their creations were valued even more highly than the masterpieces of artists. They were veritably the creators of the symbols of heroism, the trappings of worldly magnificence. Whole families of artist-armorers arose—the Negrolis of Milan, the Mondrone, the Picinino, and others now lost in a fog of anonymity. The names of individuals emerge out of the darkness that has descended over the history of this lost, superseded art—the names of Giorgio Ghisi (Baron Ferdinand de Rothschild presented the British Museum with a magnificent example of Ghisi's skill), of Luca Penni, Paulus de Negrolis, Lucip Picinino, Guilio Romano. Considering the popularity of such shields, the care, the attention, the skill, and the vast amounts of money

that were expended upon their creation, it is amazing that there are so few examples of them preserved. The finest French example is undoubtedly the *bouclier* of Roi Henri II in the Louvre. In public and private collections, it has been estimated that there are not today more than about one hundred authentic examples. Picinino is well represented in the Ashmolean Museum at Oxford. There is a rare example of the *rondache* in the Hermitage in Leningrad. The British Museum, the Louvre, and Italian collections guard the majority.

Bashford Dean, curator of armor at the Metropolitan Museum, presents several reasons which should convince the student that this shield is from Brescia, and that it dates from about 1585. It is devoid of that rich coloring in which the artist-armorers of Milan reveled. There is no trace of the damascening process so characteristic of the *rondaches* of Venetian provenance. The Venetians, moreover, delighted in fine lines and parallel hatching. Inferior in some respects to the examples of Milan and Venice, this shield is characterized by a certain coarseness.

But typical



THIS DETAIL FROM THE UPPER MIDDLE-GROUND SHOWS HOW THE MODELER HAS SUCCEEDED IN ATTAINING AN EFFECT OF MARTIAL ENERGY AND EPIC MOVEMENT, THOUGH PERHAPS AT THE EXPENSE OF A PERFECT FINISH



All photographs courtesy of the Metropolitan Museum

AT FIRST GLANCE THIS SHIELD APPEARS TO BE OVERCROWDED WITH FIGURES AND INCIDENT BUT EXAMINATION REVEALS AN INGENUOUS ARRANGEMENT. THE THREE DIVERGENT PARTS ARE BOUND TOGETHER BY A CLEVER USE OF PERSPECTIVE

of Brescia is the color—a steely black and white. At the expense of sharply defined detail, the modeler has sought to attain an effect of martial energy and epic movement. In some places the lines of the file are seen to be coarse, indicating that the artist was interested in projecting effects to a distance rather than in precise craftsmanship. And, with no mechanical division of space, there is a sort of tripartite composition of the spherical space. The mind as well as the eye is invited and compelled to travel progressively to all parts of the composition.

The anonymous artist has brilliantly conserved and made use of his resources. From the bellying sails of those "thousand ships," to the flaming Towers of Ilium; from the struggle of Hector and Achilles before Priam enthroned, to the wooden horse itself, all the personages and all the scenes of the saga of Troy may, by the patient

observer, be disentangled and disengaged. The chaos which seems at first glance actual, disappears in the growing realization that the shield-maker was fully conscious of the exigencies of his task, and surmounted them by a thorough mastery of composition and patient economy of means in his problem of filling a difficult space in an even more difficult medium.

One may ask why shields of the *rondache* type are today so rare and so highly prized by collectors. In answering this, we must recognize that men rarely prize the contemporaneous; and until the revolution in arms and armor wrought by fire-arms and new methods of warfare, shields could not have seemed the rare pieces of antiquity they do today. Art must sink into the dim past before we become aware of its absence. A treasure must be lost before we seek to rediscover it.

INGRES: THE APOSTLE OF DRAUGHTSMANSHIP

BY ROBERT ALLERTON PARKER

ESSENTIALLY THE GENIUS OF INGRES WAS FOR DRAWING; HE POURED HIS VERY SOUL INTO IT, CONTENDING THAT IT WAS "THREE-QUARTERS-AND-A-HALF OF PAINTING"

MONTAUBAN is situated about thirty miles north of Toulouse. It is not a town to attract the ordinary tourist. But a magnificent bridge dating from the fourteenth century spans the river Tarn at the foot of the old town; and at the eastern end of this bridge stands the ancient chateau, now serving as the Hotel de Ville. This town hall contains the one reason for visiting Montauban. That is the Musée Ingres. To know Ingres completely, to know the real Ingres, as Joachim Gasquet has suggested, one must visit Montauban.

A visit to this museum in Montauban thus becomes, in a sense, a pilgrimage to the shrine of Jean Auguste Dominique Ingres. For here in this dreary little provincial town of the Midi, where the artist was born one hundred and forty-six years ago, the unpremeditated, the spontaneous products of his genius have been gathered and preserved—the drawings, the sketches, the letters, as well as a vast amount of biographical and genealogical data. Here in this museum the confirmed *Ingriste* may come, in silence and solitude, to know the man Ingres more intimately, as well as the rich soil from which he emerged. The Louvre exposes the official Ingres—the classicist, the academician, the standard bearer of the Davidian tradition; Montauban reveals to the patient pilgrim the sturdy man of the people, the indomitable hero, a genius who like a towering tree was deeply rooted in the good soil of southern France, and in a straight undeviating line grew upward toward the heavens.

Yes, Jean Auguste Dominique Ingres came of humble stock. The house into which he was born no longer stands—it was located in a side alley. He was the first son of an artist, or rather of a Jack-of-all-arts, an irre-

sponsible, happy-go-lucky sculptor of garden statues, painter of portraits for the Tolosan gentry, designer and draughtsman for the Montalbanese *bourgeoisie*. His mother was the daughter of a master wig-maker, uncultured and almost illiterate.

Whatever the limitations of these parents, they must have recognized the child's inherent genius, and instead of stifling it, delighted in its expression, guided it without warping it. In the Musée Ingres there are two drawings made by the boy Ingres at the age of nine. Considering his age, they are extraordinary in precision and finish. The father also instilled in the child a passionate adoration of music. There is a legend to the effect that at the age of twelve Dominique performed a Viotti concerto in the theater at Toulouse, in which he was a member of the orchestra. Undoubtedly this early encouragement set him on the right path in the development of a coördination of vision, brain, and hand that has never been surpassed in the history of occidental art.



SELF-PORTRAIT, AT THE AGE OF EIGHTY-FOUR

It is not enough to characterize Ingres as a "genius" and to seek no further explanation of his unequalled gifts. Nowadays this term genius is bandied about a bit too cheaply. But fortunately science is re-defining this mysterious gift. Genius is not necessarily allied with degeneracy and madness. On the contrary, it may be a type of super-normality, a condition in which ordinary intelligence and intuitive powers are "speeded up" to such a point that the discoveries of the man gifted with this power seem to others instantaneous, and his expression of them—in line or words or color—so precise, so accurate, so sharply crystallized that some share of the creator's own rich spiritual life radiates to his audience, giving to the spectator new life, new energy.



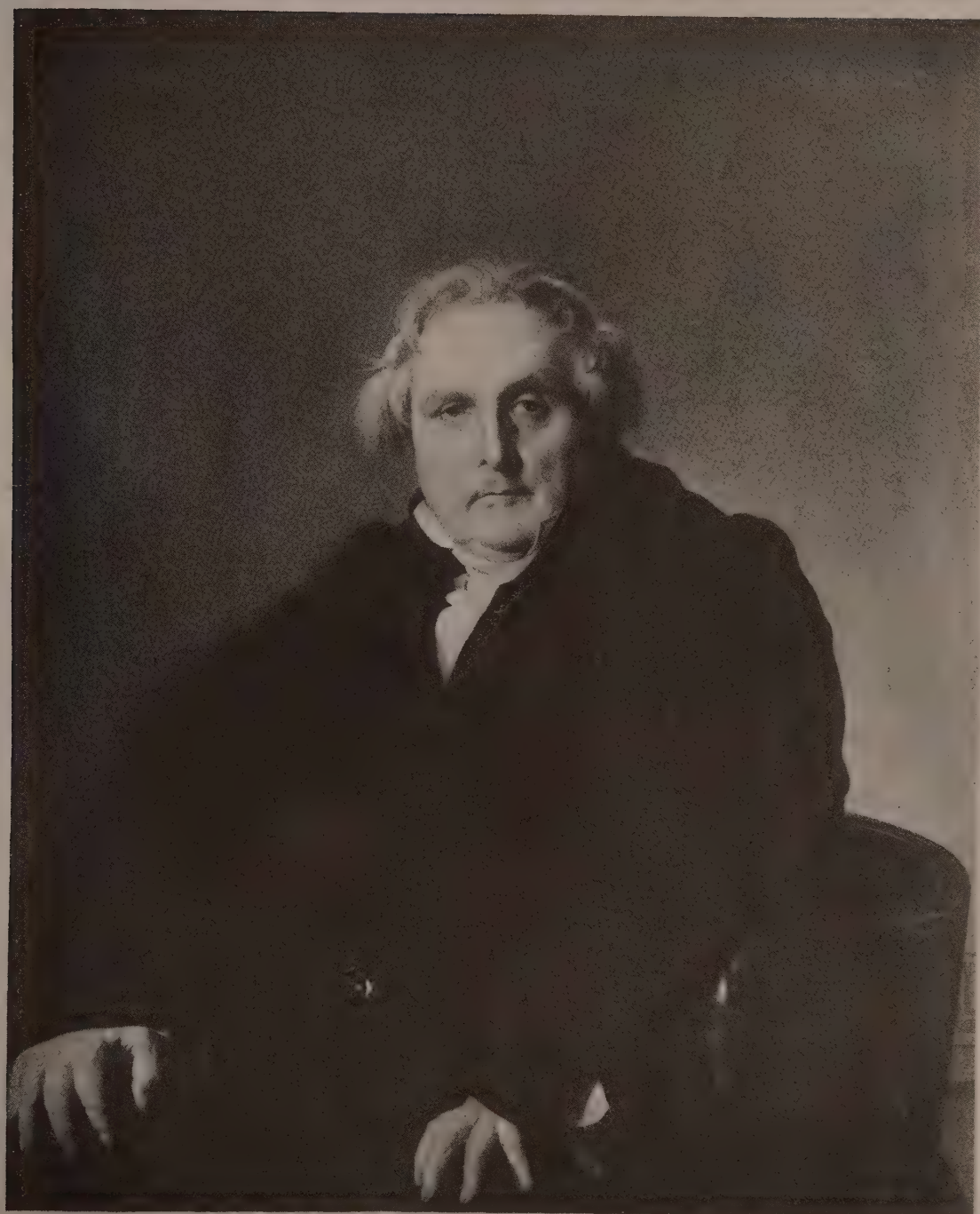
IN THE MUSÉE INGRES AT MONTAUBAN THE VISITOR IS OFTEN MADE TO PAUSE BEFORE SUCH SUPREME EXAMPLES OF GENIUS IN DRAUGHTSMANSHIP AS THIS SKETCH FOR THE PORTRAIT OF MADAME DEVAUCAY, MADE BEFORE HIS TWENTY-SEVENTH YEAR

A genius of this type, at any rate, was Dominique Ingres, normal, healthy, a true product of the soil of southern France, with all the foibles and all the vitality of the *méridional*. Ingres' life suggests the analogy of a tree growing straight out of the soil. Unflinchingly he evaded the winds of doctrine and dogma, toughly resisted the flurries and dissensions of the revolutionary and Napoleonic epoch. His mind was impervious to the

new and irresponsible doctrines of Romanticism which had been ushered in by Rousseau. He arrived at complete maturity at an early age; and he was well past eighty when he signed his final masterpiece, that famous "Bain Turc" in the Louvre. There was no diminution in Ingres' creative fecundity. His works possess a "timeless" quality. There seem to be no sharply defined "periods." The famous Rivière portraits now in the



IN THE SERENELY ARISTOCRATIC MADAME DE SENONNES, INGRES FOUND ONE OF HIS SUPREME INSPIRATIONS. WE MAY MARVEL AT THE WEALTH OF DETAIL DEPICTED, ALL OF WHICH IS SECONDARY TO THE SHARPLY ACCENTUATED OVAL OF THE EXPRESSIVE HEAD



THE CANVAS OF M. BERTIN, WHICH HANGS IN THE LOUVRE, IS ACCEPTED BY AUTHORITIES AS AN EXAMPLE OF INGRES' SUPREMACY IN THE FIELD OF PORTRAITURE. PAINTED AT THE AGE OF FIFTY-TWO, IT IS NOTICEABLY MARKED BY MATURE RESTRAINT



THOUGH MADE WHEN HE WAS SEVENTY-SIX YEARS OLD, NEVER DID INGRES REVEAL HIMSELF MORE TENDERLY THAN IN THIS DRAWING OF HIS IRRESISTIBLE LITTLE GOD-DAUGHTER, Mlle. GUILLE, MADE IN THE CHAPEL OF THE VIRGIN IN THE CHURCH AT MEUNG



THIS PORTRAIT DRAWING OF LORD AND LADY CAVENDISH BENTING, MADE IN ROME IN 1816, AND NOW IN THE MUSEUM AT BAY-
ONNE, IS A SPLENDID EXAMPLE OF THE TYPE OF WORK DONE BY HIM DURING THE LONG PERIOD OF HIS OBSCURITY IN ITALY



IN THIS PORTRAIT OF THE PRINCESS BROGLIE, PAINTED IN 1853, ALL DETAILS SUBSERVE THE CENTRAL AIM OF CHARACTERIZATION. IT IS A STRIKING EXAMPLE OF THE GREAT ARTIST'S DELIGHT IN ALL THE ACCESSORIES AND ENHANCEMENTS OF FEMININE BEAUTY

Louvre were painted when Ingres was barely twenty-four years of age. He equalled these later, the high level of his output is exceptional, but we cannot say they were ever actually surpassed in his later years. His genius was steady, even, his output enormous.

In the Musée Condé at Chantilly hangs a self-portrait of Dominique Ingres painted at the age of twenty-four. It is the portrait of a conqueror in the person of a pupil. Vitality irradiates from this figure of the young man at the threshold of life. The fine eyes gleam with intense, savage fire. Before our own eyes, that lustrous satin black hair seems to grow. The sensuous lips glow with ruddy Latin blood. One senses the youthful impatience for glory and achievement. Ardent faith, indomitable courage, the self-discipline of a soldier are unconsciously depicted in this portrait. Studying it, we can understand better how Ingres could wait and work until he was forty-five years old for the recognition he deserved.

The portraits of the Rivière family, painted at the same time, reveal their sitters exquisitely; but even more admirably the temperament of the artist himself. They glow still—despite the cracks in the canvas, the dimmed colors—with tranquil serenity. One derives from them a sense of organic health, of racial well-being. These portraits, as well as the best he did in later years, make us think of a current of life, broad, deep, languorous, benevolent and slow-moving—a current untouched in its translucent profundity by the alarms and excursions of temporal affairs, unmoved by the tumult and the shouting, the struttings and posturings of that hectic post-Napoleonic period.

Everything is simple in the portraits of Ingres, yet nothing is banal. The attitude of the subject is always easy, unconstrained, pleasant. In these portraits opulence and amplitude are never corrupted by arrogance or malevolence. The movements are always those

which honor the human figure. These three Rivière portraits were painted by a young man of twenty-four, whose academic training had been limited to a period of four years in the *atelier* of David. He was still, in fact, a pupil, since he had won the *prix de Rome* in 1801, though because of the upset finances of the government was not to become a *pensionnaire* at the Villa Medici until 1806.

One cannot resist the temptation to repeat the truism of the critics that essentially the genius of Ingres was for drawing. Of course, it goes without saying that his portraits, no less than his innumerable pencil drawings and his few lithographs, reveal genius in draughtsmanship. For it is mainly by almost imperceptible modulations of line that he expresses his delight in physical beauty, in the luxurious sumptuousness of materials. Through his habit of always drawing with his eye, even when there was no pencil in his hand, the surgical sharpness of his vision was kept always at the highest. He could draw lines with the unerring accuracy and swiftness of an archer shooting an arrow. He never "missed." "They say



Mlle. RIVIERE, PAINTED WHEN INGRES WAS TWENTY-FOUR YEARS OLD

that I paint swiftly," confessed Horace Vernet, "but if only they had watched Ingres when he drew! Compared to him, I am nothing but a tortoise."

The rapidity of Ingres' hand in capturing the essential lines of a moving figure is said to have been nothing less than prodigious. He could have drawn a man falling from a roof with faithful accuracy, wrote Amaury-Duval, one of his pupils. His love of drawing was a passion that became almost an obsession. Drawing, asserted Ingres, was "three-quarters-and-a-half of painting." By drawing he meant "the expression, the inner form, the structure, the modeling," everything, in fact, except "the tinting of the picture." Into his drawings he poured his very life and soul. This is the reason that the collection of drawings and sketches, hidden away in

the Musée Ingres in dreary little provincial Montauban, awaken a keener response among the *Ingristes* (and who today who loves drawing is not an *Ingriste*?) than any of those huge mythological or historical canvases which consume so much wall space in the Louvre. These vast canvases are the products of the official Monsieur Ingres, the tedious and often unsuccessful flights of a born and avowed realist to soar into the realms of the imagination, to which neither by birth, temperament or conviction he belonged. These canvases were valued by Ingres far more than the lesser works. It is unfortunate that in the eyes of the careless and indiscriminating public these works should still represent Ingres. But now, thanks to the miracles wrought by new methods of reproduction, it is scarcely necessary to visit Montauban to see the best of Ingres, since a book like L. Froelich-Bum's recent volume brings to us the very quintessence of Ingres' genius in drawing and painting.

As I have suggested, the temptation is to elevate the drawing of Ingres and to depreciate his color. But even so extraordinary a gift in draughtsmanship as Dominique Ingres possessed would not alone have been sufficient to establish his reputation as one of the greater painters of modern times. That greatness was the fruit of his character no less than of his technical equipment. He devoted himself to his art with the zeal of an apostle. It was his religion, his worship of God. There can be no great art without noble, elevated thoughts, declared M. Ingres to his pupils. Probably the less reverent and more sophisticated snickered behind his back; for in the ordinary sense of these terms, M. Ingres was not a cultured or educated man. And yet, despite his limitations, despite his quick-tempered irascibility, despite a tendency to become a trifle ridiculous and even *bourgeois* in his accent, he had hit upon a profound truth. Ingres knew that there must be a passionate adoration of the truth in an artist's mind if that truth is to live through its expression in drawing or painting or poetry.

Art, he realized intuitively, must be a thing of adora-

tions and exclusions—a worship of truth and a ruthless exclusion of the second-rate. He worshipped Raphael—no other verb can sufficiently express his admiration. In

music, his divinity was Mozart. The artist

who loses this power of worship, this ability for passionate discrimination,

to follow Ingres' thought, is insofar abusing and even mutilating

the subtly fashioned instrument of his own spirit, and

consequently limiting the range of his own expression. It was his own integrity of character,

his profound conviction that the life of the artist must be

lived as an apostolacy and not as a "profession" that fortified

Ingres for the twenty long years of poverty,

defeat, and obscurity he lived through before

his genius was accepted by his contemporaries.

The record of these years he spent in Italy, a humble

devout worshipper of the Greeks, the Italian primitives,

and, above all, of Raphael, reveals illuminating glimpses of his indomitable

heroism, as well as sidelights on the tender devotion of his wife.

Time has reversed the judgment of Ingres' own contemporaries concerning his work. It has paid no attention even to Ingres' own estimate of himself. He wanted to be a "historical painter" or nothing. Today we are more than a trifle bored by these vast canvases with their painstaking finish, with the glaze of linoleum, which were so loudly acclaimed by his own contemporaries. We have forgotten that Ingres was the indomitable standard-bearer of classicism in the more interesting discovery that he was the precursor of modern realism in art; that his real followers in the great tradition of French naturalism were Manet, Renoir, Degas and the rest. Ingres lives not because of the truth or the falsity of his doctrine—a painter must be greater than his theory. For in art, as in literature, works which really live, impervious to the ravages of time, are those in which the creator has poured most of his heart and soul, not those he most consciously and painstakingly believed were going to live on. Thus it is the portraits and drawings that still irradiate the steady fire of his genius, for into them he transmuted his passion and his ecstasy.



MADAME RIVIÈRE (1805)

POTTERY BY THE FIRE WORSHIPPERS

BY HELEN COMSTOCK

THE ANCIENT SASSANIAN TRADITIONS ARE PRESERVED IN THE WARES
PRODUCED IN REMOTE REGIONS OF IRAN AFTER THE ARAB CONQUEST

UNTIL a few years ago all histories of Persian pottery were cognizant of hardly any other ware than Rhages and Rakka, and even today very little has been written of those earlier examples of a splendid ceramic art which, having recently been excavated, require an amplification of the history of that craft in Persia. Lying back of the period of Rhages and Rakka, with their definite influence from the T'ang dynasty in China as a result of Mongol invasions beginning in the tenth century, is the ancient Sassanian epoch; wedged between the two are two centuries of transition to which belong the plates which are reproduced here. These earlier periods saw the development of an indigenous art, and this art flourished even after the Arab conquest. The archaic Sassanian period goes back as far as the fourth century B. C., but its great era begins in 226 A. D. and ends with the Mussulman conquest and the death of Yezdegerd III in 651.

This period, while its ceramic art was of its own developing, was naturally related to influences of a more remote past from Greece, Egypt, Chaldea and Media, influences which were welded together in so harmonious a relation as to make the product

characteristic of the people who assimilated them rather than of those who bequeathed them to the dwellers in Iran. In its turn the Sassanian influence extended through many lands and many ages, being felt in the ceramic art of Europe of the Middle Ages, and forming a connecting link between China and the Mediterranean.

A few years ago Mr. Demotte presented to the Metropolitan Museum an important collection of Sassanian vases and ewers which were described in this magazine for June, 1922, by Maurice Pézard, who is our chief authority on the early wares of this region. His "Céramique Archaique d'Islam et Ses Origines" (Paris, Leroux, 1920) is the standard work on the wares of the intermediary period between the Sassanian and the later Rhages and Rakka. These wares have come on the

market only during the past ten years or so, and certain dealers have applied the name of Guèbry to them, because they were made by the fire worshippers, or Guèbers. The Guèbers preserved a pure Sassanian tradition, with certain new developments it is true, but of their own invention and not the contribution of their Arab conquerors. The name Guèbry is very loosely applied, as the whole subject is still in the preliminary period of contention. The provenance of the ware is also difficult to determine. The ware is represented meagerly,

as to numbers, in this country as in Europe,

but so far as quality is concerned, it

may be fairly judged by an important collection recently

brought to New York by Parish-Watson. Two plates

from the group have already found their way to

the Freer Gallery in Washington. Another

piece of the same class but not of the same collection is in the Metro-

politan Museum and is illustrated on plate thir-

teen in Pézard's book. It

is a dish with a fluted edge and incised design and dates

from the eighth century. The

European collections from which

Pézard has drawn his examples for illustration are those of Charles Vignier, Kélékian, Alphonse Kann, Roger

Fry, and the collection in the Louvre.

This transition ceramic period, lasting from the middle of the seventh to the middle of the ninth centuries, also produced wares which cannot be definitely assigned to the Guèbry class, and Pézard is careful not to give them any definite name. However his plates include many that have a marked similarity to those of the Parish-Watson collection. Plate seventy-one has a fish design which strongly suggests the plate with the human-headed fish. This is in the Alphonse Kann Collection. In the Charles Vignier Collection is a plate showing an animal with the head of a man whose features resemble the remarkable plate with the three human heads. The meaning of the latter offers interesting material for speculation although the motif cannot be explained



All photographs courtesy of Parish-Watson
GUÈBRY PLATE, EIGHTH CENTURY A. D.



AN EIGHTH CENTURY A. D. GUÈBRY PLATE SHOWING A HORSEMAN



PLATES WITH FISH (PERSIAN) AND HUMAN-HEADED FISH (GUÈBRY)



unless, as has been suggested, it represents a conqueror with the heads of two of his enemies. The dish with an animal in the center has a fellow in the Kann Collection, the animal defying classification although it is obviously not mythological and is possibly a lion, or perhaps a deer—a combination which is almost as strained as Hamlet's "'Tis backed like a camel . . . or like a whale." In the Louvre is a pitcher with a figure of a man on it who is not unlike our seated king. The seated king, and the plate with the three fish, are the only two not assigned by the present owners of the collection to the Guèbry class. Not only is there a difference in the character of the design, but it is also not incised after the manner of the pieces definitely assigned to the Guèbry classification.

It is singularly fitting that the fire worshippers made a great contribution to the art of ceramics. While there was doubtless no connection in their minds between the use of fire in producing their wares and fire in its ritualistic implication, there is nevertheless something appealing to the appreciative mind in the perfection and beauty which the guèbers and other followers of Zoroaster attained in their manipulation of fire in the making of pottery. This, however, is a mere note in passing. What can be stated more authoritatively is that the Guèbry ware very definitely continues the Sassanian traditions and carries stylization, begun in the Sassanian period, to greater lengths. The fact that this is the ware of an intermediary period and not of the Sassanian proper is proved by the appearance of archaic cufic or pehlvi script which does not appear on the Sassanian, and this same calligraphic element also sets the ware on which it is used apart from later Islamic pieces. The great simplification attained in this transition period is made the basis of an argument advanced by Sarre ("Amtlicheberichte aus den Königl. Kunstsammlungen," November, 1913) that the period around the ninth century marked the beginning of an art rather than the close. But Pézard takes exception to this, pointing out the manner in which the simplification shows a knowledge of the needs of design and is undoubtedly the product of long experience.

While it is undoubtedly true that the Mussulman conquerors were very severe upon the conquered and that the latter were treated with a contempt and brutality which lasted for centuries, the conquest was purely a political one and many of the subject people took themselves out of harm's way to remote parts of Iran, while in the north there flourished various dynasties of more or less ephemeral existence which offered a continual opposition to the Khalifate. The Mussulman conquest was by no means one of the spirit, and like many instances where a persecuted religion had to be taken into account, there was a fine flowering of the arts. It was in the regions of the north where the fol-

lowers of Zoroaster established themselves that these wares were produced. Although the death of Yezdegerd III in 651 marked the end of the dynasty of Ardechir, it is discovered in Chinese annals that a Sassanian dynasty maintained itself for more than a half a century after the downfall. In Tabaristan there was an Iranian dynasty whose princes bore the title of *ispehbed*, which existed until 792. It was in this region that there was supposed to have been hidden a great treasure which the Arabs were continually sending ineffectual expeditions to find. In 822 Tâhir, governor of Khorassan, proclaimed that province free, with himself as ruler, while from 851 to the eleventh century a dynasty in opposition to the khalifate existed in Séistan, and from 877 to 901 a dynasty of the Samanides flourished in the province of Bokhara. In the west the powerful family of the Bouïdes ruled, and Ahmed le Bouïde was the real sovereign of the empire with his capital at Bagdad. Bagdad under this family remained supreme until 1055 when it was taken by the Seljouk Turks. The regions where the Sassanian tradition was preserved were, then, Tabaristan, Djébal, Khorassan, Bokhara, all the north in fact. Mazdaism and kindred beliefs survived. In the eighth century Tabaristan, Ghilan, Deilam, Djébal and Khorassan professed a slightly altered Zoroastrian religion. Reï, later Rhages, was the Sassanian capital of Djébal. Reï was the city from which Yezdegerd carried the sacred fire in his flight before the Arabs. Kazwin, Hamadan and Zendjan were also in Djébal, and Deilam, neighbor of Djébal, was the center of a continual conspiracy against the Abasside Khalifate.

There is an interesting point regarding the possible provenance of these transition wares brought out by Pézard. Many of the plates bear the letter which is the pehlvi character for K. Two centers of ceramics suggest themselves, Kachan and Kazwin. But Kachan was not so ancient a center of the art, in fact its interests in that direction were supposed to have been inculcated largely by the interests of Zobeïde, wife of Haroun-al-Raschid. Later it became so famous for its wares that the word *kashi* meant faïence. Kazwin, however, was the ancient Sassanian capital and, being situated near Reï, Zendjan, Hamadan and other places where these wares were found, encourages Pézard to advance the theory that the character K may refer to Kazwin.

The Guèbry wares as a class are characterized by a body of red or buff clay, covered with a white siliceous clay slip, through which the decoration is scratched, the whole being finely covered with a clear glaze, colorless or stained with a coloring oxide. The plates of the strictly Guèbry classification are not given to unadorned space. Bands of foliage are favored, or simply a close interweaving of design to cover the whole surface of the plate.

The plate with the camel in the center, the camel being always a popular figure in all the arts of the East,



A GUÈBRY PLATE HAVING A STRANGE DESIGN OF THREE HEADS



BOWL OF THE RHAGES TYPE, AND GUÈBRY BOWL WITH A CAMEL



has a ground of rich brown, the design developed in creamy yellow tinged with green and rose. The "Mounted Horseman" plate has an olive-brown background with a raised design in green. The plate with the three heads has a design in yellow-brown on a ground of gray-brown. The human-headed fish has the raised part of the design in varying tones of yellow-brown and rosy-brown with a streak of green coming down from the lip.

The animal which we have said might be a lion or perhaps a deer is on an olive-green ground with a design in clear green. The plate with the cufic inscription has a background in olive-black, and a green glaze over the whole. The two standing figures appear on a ground of olive-brown and the decoration is in rosy-brown with traces of green which have come down from the lip. From this it is evident that the color range was slight, but the richness of effect which was obtained greatly relieved the possibility of seeming meagerness.

The plate with the three fish, which is not classified as Guèbry but is of the same period, eighth century, and also of the Sassanian tradition, is of very light fine paste of rosy pink. On a cream-white ground the design stands out in strong blue, with touches of green and aubergine.

One of the most interesting plates is that one showing the seated king with his scepter in his hand. This is also not a Guèbry piece. The plate has a delicate luster showing traces of copper which is not to be confused with the iridescence which is the result of contact with the humidity of the soil. The means of producing luster was known in Persia as early as the seventh century, when Sassanian workmen used compounds of silver, copper and manganese, which in the muffle kiln produced a green, gold or copper luster. The ground of this particular plate is cream-white and the design is in olive-brown which has turned a yellowish

brown by exposure to the sun. The simplicity of the motif in the background is matched only by its effectiveness. The simplicity of the whole design is such as at first seems barbaric, but when proportions of the design and the manner in which the figure is fitted to the slightly curving surface are studied, there is

revealed a long familiarity with the needs of ceramic design. It shows the highly sophisticated art of civilization long past its climax. The figure is distinctly Persian, wearing the hair falling on either side of the head like the figure on the pitcher in the Louvre in Pézard's book. The high, conical cap is Iranian and appears in varied forms on Sassano-Byzantine wares. The manner in which the single plant springs from the ground relates the figure to a definite setting and discloses the touch of a master.

The manner in which the Sassanian motifs were used by the Guèbers, and other potters for whom we have as yet no name, is an important point for consideration. Their simplicity, which Sarre makes the basis for his assumption that they came at the beginning of a great ceramic period, is really the simplicity of sophistication. The freedom which they take upon themselves is the result of centuries of manipulation of the potters' clay and the adorning of it. Pézard speaks of the manner in which, simply as line, the execution of these designs indicates a rapidity and assurance of execution, as though the burin had cut quickly and deftly through the paste and turned

back those flowing lines which have the grace and firmness of some of the European calligraphy of the eighteenth century. This is, he says, obviously not an art in its infancy. The motifs are definitely Sassanian with links traceable to the time of Chosroés. Their development is based upon a stylization of ancient themes rather than upon an influx of new thought.



A GUÈBRY PLATE, EIGHTH CENTURY, A. D.

GUÈBRY BOWL WITH CUFIC INSCRIPTION



CHINESE PAINTINGS IN A NEW COLLECTION

BY JULIAN GARNER

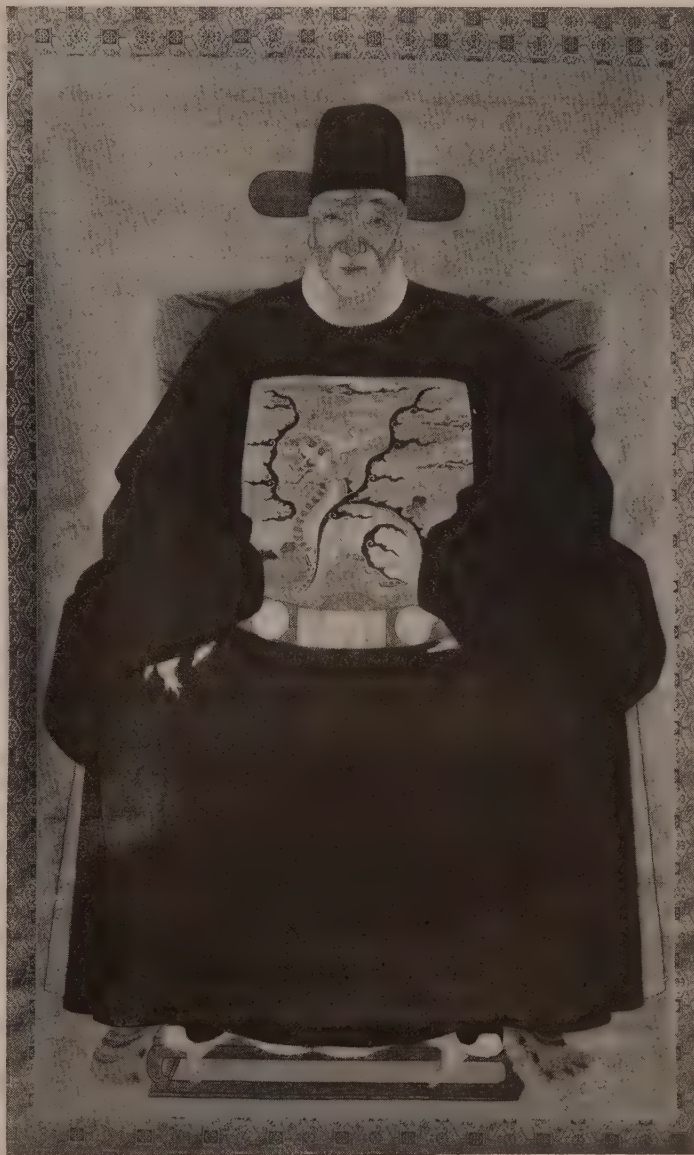
DUBOIS S. MORRIS, A RESIDENT OF CHINA FOR TWENTY-SEVEN YEARS, BRINGS
TO NEW YORK A MOST IMPORTANT GROUP OF ANCIENT CHINESE MASTERS

IN China, calligraphy and painting had a common ancestry. Many of the characters of writing were pictograms and so were simplified pictures of things. Others were always symbolic, like similes given concrete form, and never knew a realistic derivation. Painting, as it developed side by side with calligraphy, was also concerned with combining the realistic with the unseen. Part of its interest was in representation, and in this way inclusive of all that is covered by technique; its other and chief concern was with the spirit of things, not in either the allegorical or psychical sense with which we are familiar, but with the life of the thing concerned. We are apt to make human experience the Rosetta Stone by which to read the mysteries of the world. The Chinese detached himself mentally from his world and, standing aside a little, looked about him with an impersonal point of view. What he saw, he sought to relate to human experience, his viewpoint was never dehumanized, but he never offered an interpretation making man paramount in the universe.

While calligraphy became a kind of short-hand notation with glorious possibilities for pliant beauty in its flowing lines, painting developed a code that was truly cryptic because the substance of its communication was less tangible. The exquisitely sensitive line of a mountain against the sky, the curve of a bird's claw

around the branch, the dagger-point of the bamboo leaf were miracles whose mystery never became common. Reverence eliminated all superficiality. The residuum of form left under the painter's brush was obtained

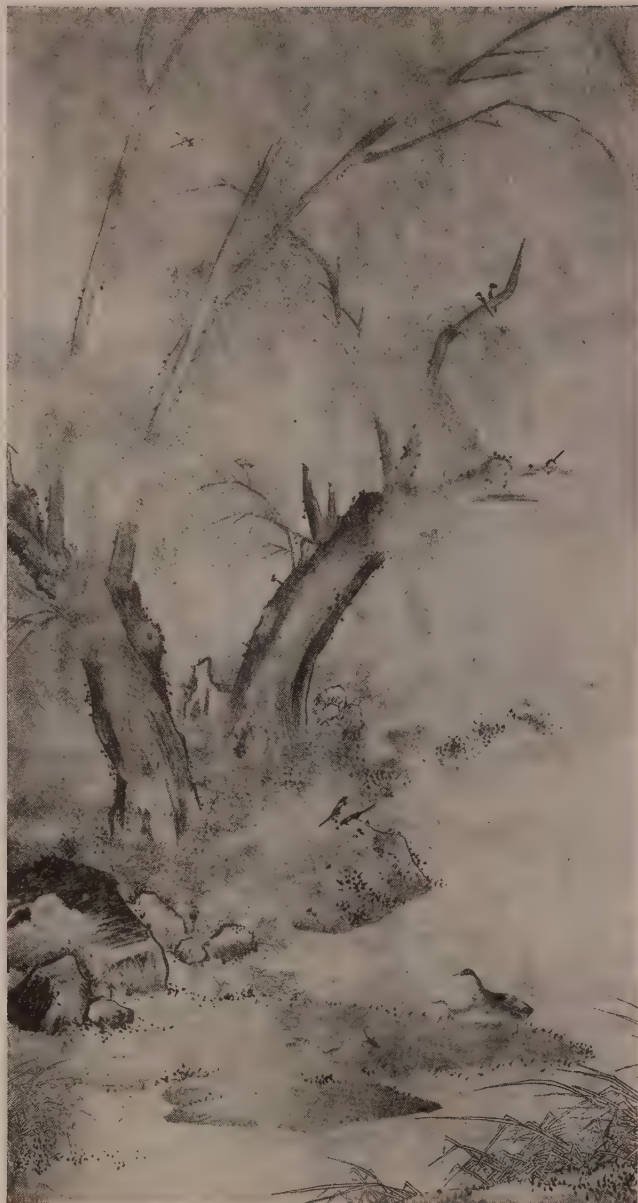
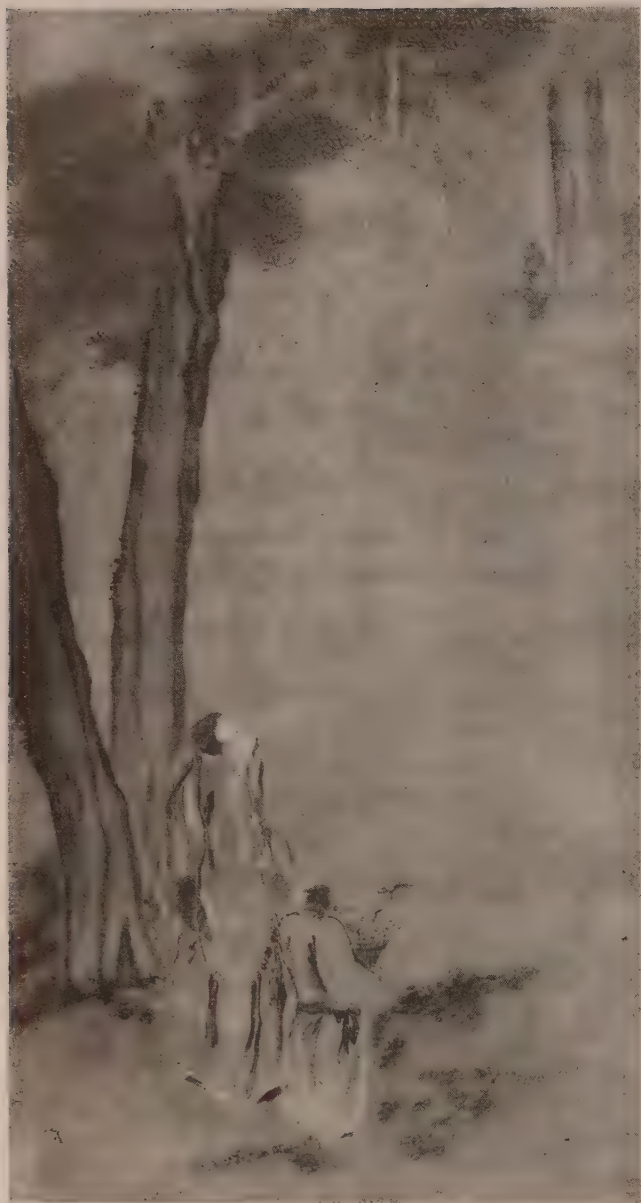
through long considered exclusions. It was cryptic, not for the sake of mystery, but for the condensation of meaning. Whatever mystery there was belonged to the subject; the painter tried to reveal. "Painting," remarked Ching Hao, of the late T'ang dynasty, "is delimitation," which puts a new interpretation on the statement that Chinese art is an art of line. It is true that line never became so expressive, so sensitive, so alive, in any other hands, but it is not the line that marks off rigid boundaries or imprisons contour. For, as Ching Hao continues, if outward form is confused with inner realities the result may be resemblance but not truth. It was the constant struggle to set the essence of the thing free that gave to Chinese painting its remarkable longevity, so that it did not become involved with the superficial for a full thousand years.



All photographs courtesy of the Arden Galleries

PORTRAIT OF A CIVIL OFFICIAL, PAINTED IN THE MING DYNASTY

Mr. DuBois S. Morris, who has returned to New York after a residence of twenty-seven years in China, has collected during that time a great many Chinese paintings of great beauty which he exhibited recently at the Arden Galleries. These paintings are both representative and unusual; representative in the sense of denoting

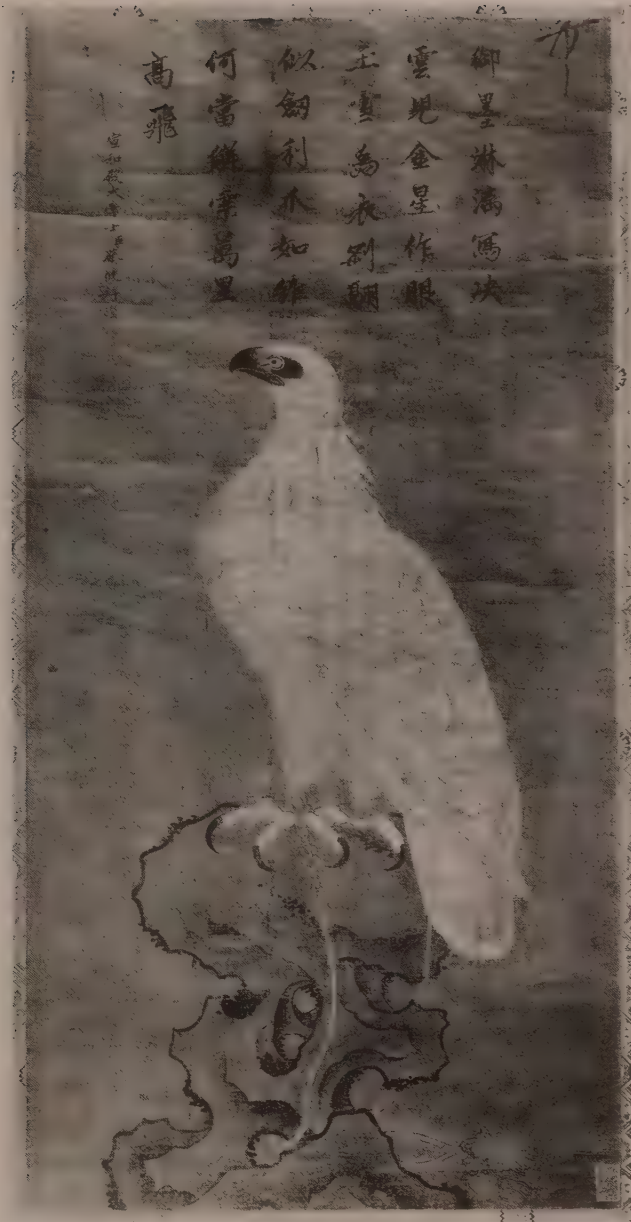


IN "SAGE AND HIS SERVANT RETURNING THROUGH THE FOREST" THE SERVANT IS CARRYING A PLANT WHICH HAS BEEN THE OBJECT OF THEIR SEARCH. "WILLOWS IN SPRING" HAS AN UNUSUALLY BEAUTIFUL ATMOSPHERIC QUALITY

the wide range of interests of the Chinese painters, and representative also in their fine quality. The collection is unusual in containing certain paintings, like the "Willows in Spring" and the "Sage and His Servant Returning through the Forest," which strike a more personal and less conventional note. These do not belong to some of the better known categories of subjects, like the pine and waterfall, the mountain vista with its little group of figures in meditation, or other themes so often repeated as to become almost formulas.

Regarding these paintings Mr. Morris is reluctant to make any definite attributions, appreciating that definite assurance in this respect is practically unobtainable. Not only are clever forgeries common in China but it was the custom for painters to copy the old

masters so faithfully that even in the remote past it was difficult to determine their authenticity. This fact, instead of being totally discouraging, has its advantage. It leaves the Occidental, who is possibly unfamiliar even with the more important names among Chinese painters, free to judge a painting simply on its own merits. A work of art, not a name, is put before him, and he is asked to judge of quality quite divorced from history. Only three of the paintings illustrated are assigned by Mr. Morris definitely, "The Wild Geese" to Lin-liang, the "Pine and Waterfall" to Ma Yüan, and "The Runaway Horse" to Chao Mêng-fu, and even regarding these his stand is by no means a contentious one. He simply offers his conviction, after years of search and comparison, that they are by these painters of whose work so few examples exist today.



THE PAINTING OF THE EAGLE IS ATTRIBUTED TO THE SUNG EMPEROR, HUI TSUNG (1100-1127 A. D.), KNOWN TO HAVE PAINTED MANY SUCH SUBJECTS. "BAMBOO IN MOONLIGHT" IS ATTRIBUTED TO CHU SHEN, OF THE MING DYNASTY

The paintings in this collection are of the Sung, Yüan and Ming dynasties, or from about the tenth to the seventeenth centuries. There are excessively few paintings of the preceding, or T'ang dynasty surviving today, and it seems certain that we have nothing from the greatest of T'ang painters, Wu Tao-tzū. A history of Chinese painters is to some extent a history of ghosts, for of almost every great painter it is necessary to say, "but nothing of his is known to exist today." Under these conditions history is highly unsatisfactory, and yet because of the very fact that succeeding painters plagiarized their predecessors—in reverence rather than deceit—we have a knowledge not only of the style but the actual compositions of the greatest painters. So closely are the Chinese trained to imitate the brush

strokes, so faithfully enter the spirit of the older painting, that there was often only a slight difference in perfection between the copy and the original. For that reason the great figures are not altogether legendary to us.

There are no Chinese primitives known. The oldest painter, and one of the greatest, Ku K'ai-ch'ih, of the Chin dynasty, was born in 344 A. D. His famous "Admonitions to the Ladies of the Court" in the British Museum is an example of an art already perfected. A little later Buddhism offered to this mature art a new material; Wu Tao-tzū, who was born in 700 in Honan, brought the two together in a masterly union. He excelled in pure outline drawings, *po-hua*. Among other important T'ang painters was Wang Wei, born a year earlier than Wu, who developed the "broken

ink" style of painting, the *p'o-mo*. He is also credited with the introduction of monochrome painting, and although many later painters tinted with color as they had in the past, the movement in general was away from color. The first important landscape painter, Li Ssü-hsün, had painted in green and blue with touches of gold, and there were always painters who tinted delicately, but the Chinese never seem to have thought in terms of color after the manner of our own contemporary artists.

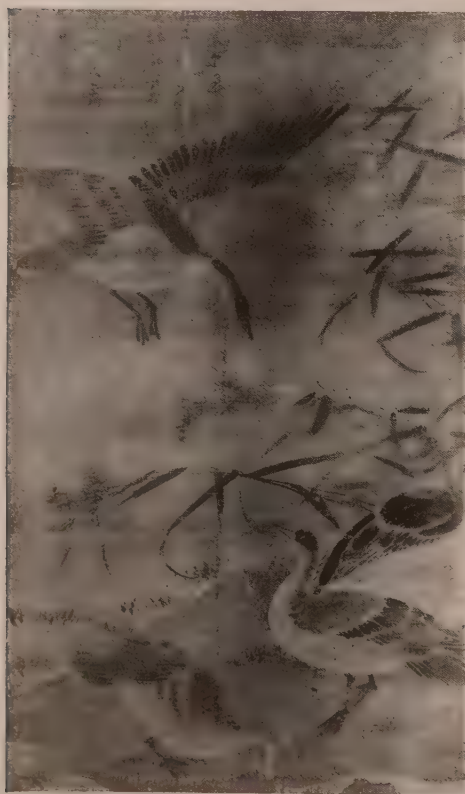
Of the Sung period, during which the vital ideas of the preceding dynasty flowered richly, the best known painters are Ma Yüan and his son Ma Lin, Li Lung-mien, Mi Fei, and the Emperor Hui Tsung. Ma Yüan painted in a strong, vigorous manner, one of his favorite subjects being the pine and waterfall with rising mist and trailing vine. A famous landscape roll attributed to him is in the Freer collection. Mi Fei was, in spite of his passionate adoration of the past (he always wore the T'ang costume), an innovator in painting. He painted mountains and clouds without outline but entirely in "blobs" of ink and with no contour lines whatever. To Hui Tsung, painter, collector, Emperor, are attributed many white eagle paintings. Whether the one in Mr. Morris' collection is his or not, the painting is magnificent. The strong grip of the sharply taloned claw and the strength in the erectly poised body prove the hand of a master. Hui Tsung's great collec-

tion was destroyed in 1127 when the Tartars, founders of the Yüan dynasty, entered K'ai-fêng.

Ghengis Khan, and his more famous son, Kublai Khan, were not such barbarians that they did not wish to be patrons of the arts. The artistic life of China went on in a remarkably unbroken stream. The conquerors neither wished nor were able to turn aside currents already in motion, and in fact enjoyed the rôle of princely patrons. Chao Mêng-fu, one of the great painters of the period, was also a power at court. While he is known in the West chiefly as a painter of horses he was also a great landscape painter.

This ends a list of a very few of the great Chinese painters whose personalities emerge from the misty field of Chinese art, but acquaintance with even so few seems to humanize the subject a little for those who approach it for the first time.

The interests of Chinese painters have been broad. Ku K'ai-ch'ih's roll, the "Admonitions," is a kind of *genre*. Buddhistic subjects occupied an important place by the time of Wu Tao-tzŭ and retained a hold in various guises, turning finally to the more human followers of the Buddha, the Lohan, in contrast with the ritualistic subjects of earlier days. Landscape, called *shan-shui*, which means "mountains and waters," had an almost religious significance and was the particular glory of the southern Sung. In the T'ang dynasty flower subjects had arrived as an adjunct to



LIN-LIANG IS THE PAINTER OF "THE WILD GESE," AND TO MI FEI IS ATTRIBUTED "MOUNTAIN LANDSCAPE"—THE FORMER WAS A MING PAINTER, THE LATTER A SUNG. MA YÜAN PAINTED "WATERFALL," WITH ITS PINE TREE AND MIST

Buddhistic material and in time became important for their own sake. Birds and flowers form an extensive province of Chinese painting. Portraits were painted from early times. Ku is known to have painted portraits, but the great portraits are not to be confused with the likenesses painted by artisans for funeral purposes; the Western market knows too many of these. Their mask-like, inexpressive faces and purely arbitrary treatment of dress and accessories have given a false impression of a school of portraiture which rose to supreme heights.

During the Ming period painting fell into a gradual decadence which was slow and not devastating. During the early part of the dynasty the old traditions were by no means outraged, and so late as the eighteenth century in the following, or Ch'ing dynasty, paintings

43

A SCULPTOR WITH PLASTIC VISION

BY MARGARET BREUNING

EDMOND AMATEIS IS ENDOWED WITH A PRECIOUS GIFT—IT IS THE POWER TO ENVISAGE HIS ESTHETIC EMOTION IN TERMS OF MASS AND RHYTHMIC LINE

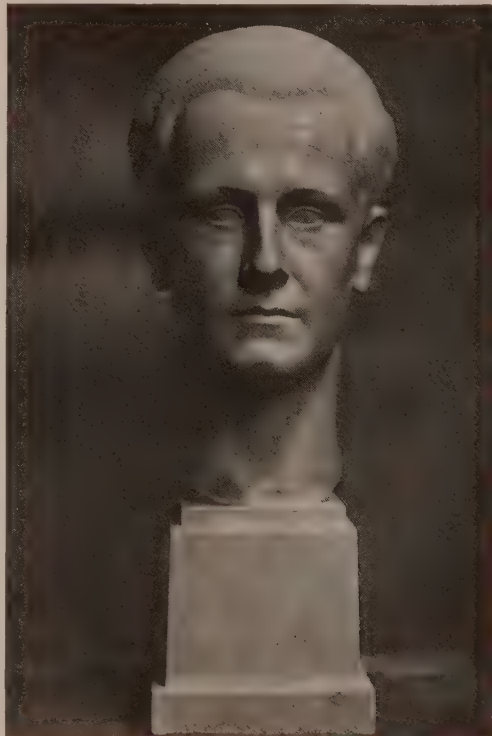
ONE does not expect profundity or complexity in the work of a young artist, they are usually the fair rewards that the gods slip into the scale later to compensate for youth and lost enthusiasms. But one does look beneath his work for some esthetic constant that is the basis of each varying attack upon new problems. In the small group of sculptures by Edmond R. Amateis, the basic motivation would appear to be a love of beauty which a fresh vision and a sensitive perception seize upon in diverse manifestations. These natural forms are usually treated arbitrarily, so that formal beauty is imposed upon them, and they become dignified and beautiful conceptions transformed into new significance by the power of creative imagination.

Beginning at the beginning may be a very muddling way of going about things, biographical or otherwise, but in the case of Mr. Amateis it is an extremely good point of departure because of the important fact of his having a sculptor for a father, and of having been born in Rome while this father, Louis Amateis, was executing a monument to the defenders of the Alamo, in Texas.

Since art is precisely one of the things in this world that cannot be taught, although its technique may be acquired through discipline and application, the advantages of growing up in a household where art is the main-spring of life can hardly be overestimated. There is so much absorption of environment by the



"AESRED"—A CHARACTER FROM "JURGEN"



Courtesy of the Ferargil Galleries
PORTRAIT OF DR. RUSKIN ROSBOROUGH

highly sensitized perceptions of a child, and so great a storing up of these impressions in that large area of his subconscious life, that it would appear that such a child growing up in this artistic atmosphere might later skip many of the arduous rigors of education in art, and yet make up for the omission by a fund of unconscious wisdom and fine discrimination.

Not that this particular father encouraged his son to an artistic career. Quite the contrary. Professor Louis Amateis (he held the chair of Fine Arts at the Columbian University, now the George Washington, for ten years) was quite averse to such a proceeding. But the usual sequel followed, and the boy became an art student and worked with a friend of his father on ornamental sculpture. And finally, of course, the young artist came to New York. There might be less to tell if he hadn't. By working an eight-hour day he managed to continue studying at the Beaux Arts Institute of Design, and, through the generosity of a friend, have one whole year of school work unfettered. Then came the full stop of the war. The art student enlisted in the 77th Field Artillery, Fourth Division, and saw two and a half years of service, much of it in such action as Le Vesle and St. Mihiel. Later, from the Army of Occupation he was sent to the Sorbonne and studied at the Academie Julien under Landowsky and Boucher. On his return to America he competed at the Beaux Arts Institute for the Prix de Rome, and, after one

failure, succeeded in winning it in 1921.

It is the contacts that count so heavily in such foreign study as the Academy at Rome offers. Contacts with an older and deeper culture, contacts with other minds and racial viewpoints, all focused on the same problems of life and art. The fact that many persons deplore the influence of these foreign contacts and cite horrible examples of artists returning from Europe to paint the rest of their days in the European vernacular, so to speak, might be offset by horrible examples of artists who have remained at home to paint exactly like some particular teacher for the rest of their lives. Who taught who is not difficult to come by in many exhibitions on our gallery walls.

To a man who has creative imagination, contact with tradition will not cause imitation, but rather prove a source into which the individual may dip again and again for refreshment and inspiration. In the case of Edmond Amateis, foreign study strengthened his fibre and matured him, but it did not impair his originality or endow him with mannerisms of an outworn day. In talking to him you realize how close he is to contemporary life, and how little he understands the affectation of retaining archaic crudities in sculpture which were conditioned by the limitations of early craftsmanship but which have no warrant in the technique of this later day.

If this artist retains classic names such as "Phyllis" or "Pandora" it does not indicate that his idea of classic art is similar to that of David, who thought that



IN "PASTORAL" THE ARCHITECTURAL HANDLING OF MASS IS APPARENT

shows his power to handle and build up masses in the construction of his figures, and to endow them with such rhythmic harmony that they achieve unity of volume and a beautiful linear outline. One cannot escape the

impression in this figure of a tension of inner life, or the sense that interior structure has imposed beauty from within.

In the group of "Pastoral" the architectural handling of mass is especially apparent, for it results in a plastic coördination of the whole group, so that the least detail is felt to be an integral part of the design rather than a decorative flourish that might be removed without destroying the entire relation of planes and contours. There is not a shrinking, niggardly line in its composition, while the surfaces, entirely free from fussiness and overwork, yet give the value of contrasting textures of flesh and draperies. The whole conception and handling is sculptural, and the re-



BRONZE OF PROFESSOR DENSMORE CURTIS

painting which imitated sculpture was one of the highest forms of art, and that by sprinkling Roman characters and *décor*s about on his canvases they became classic.

As a matter of fact, there is nothing literary in this art. The "Phyllis" might as well have been "Opus One" or any such number, for narrative is not its purpose. It is concerned with the matter of form, with contrasts of surface, with continuity of line, and plastic beauty for its own sake. If his art is classic, it is because of its serenity, its quality of emotional permanency and its purity of design.

In the bronze "Bather," a motif repeated in other mediums, he



"PERSEUS SLAYS MEDUSA" DEMONSTRATES THE ARTIST'S FEELING THAT SCULPTURE NEED NOT BE STATIC, FOR IN HIS INTERPRETATION THERE IS NO ENFORCED RIGIDITY, ONLY FREEDOM OF PERSONAL EXPRESSION

strained use of decorative detail gives a play of color throughout the whole composition.

The dignity and plastic beauty of this design deserve the epithet "classic," as the handling of most of his sculpture does in its simplification and generalization. Yet it does not produce the impression that, through the desire to eliminate detail and simplify, the whole work has become arid and deprived of any emotional content. So often the work of young artists, sculptors, or painters has been generalized and stylized until it is as vital as an algebraic formula.

There are a number of portrait sculptures in the collection of Mr. Amateis. Portrait sculpture always appears to be a fearsome undertaking, for the attempt to realize characterization so often ends in dull realism, while too much idealization, or simplifying, results in vapid insipidity. In his portraits Mr. Amateis models sensitively, accentuating but few planes, yet giving a sense of firmness of structure beneath the fluent contours. Possibly, if one should study these portraits, there would appear to be much arbitrary handling of planes and linear outlines to attain this harmonious unity.

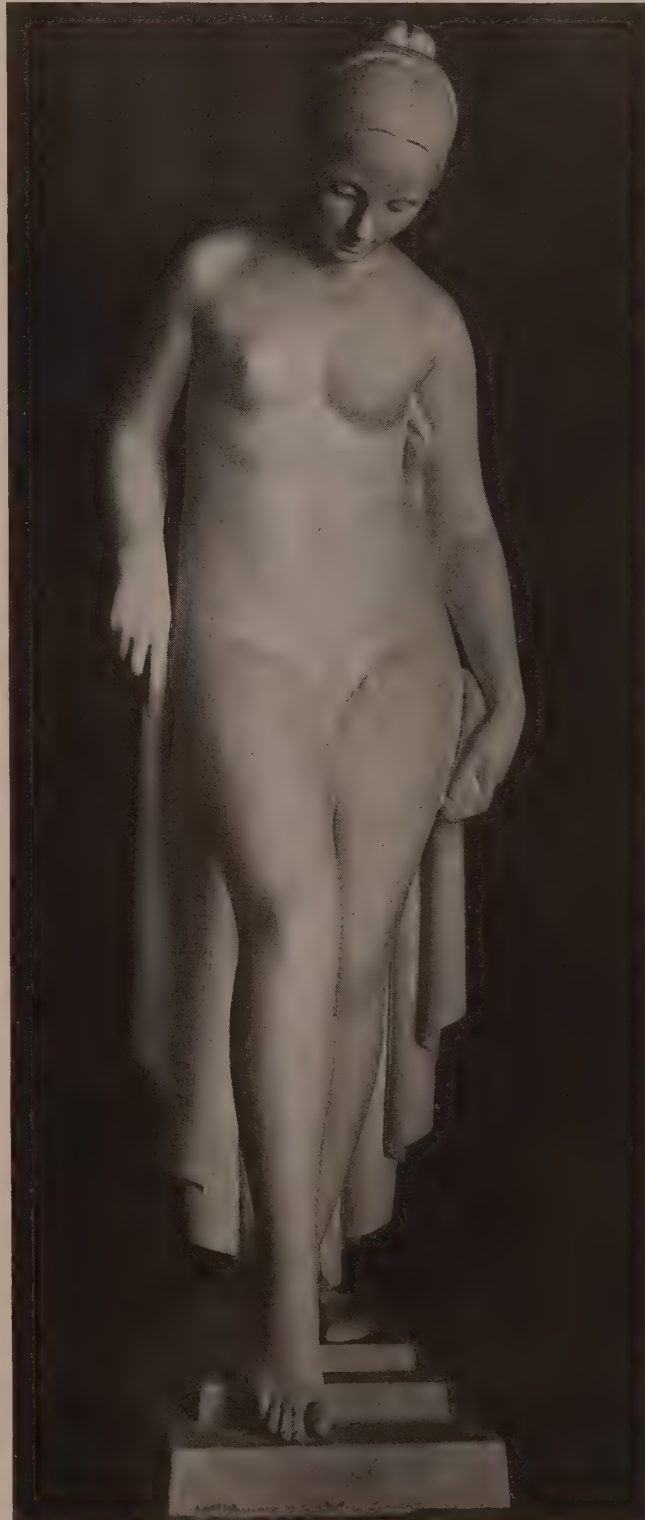
Although the greater part of the sculpture of this artist is in the round and is plastic in its conception and treatment, yet his reliefs are the most finished of his work, and indicate his feeling that architecture and sculpture should be considered together, as sister arts. The recognition of the difficulties of low relief indicates his technical

skill. Draughtsmanship is, of course, the first requisite, but the problems of design, foreshortening, and proportion of the different degrees of relief are exacting to a degree. Both his "Madonna of the Jewel" and "Perseus Slays Medusa," show power of handling all these varied and exigent features of relief with skill. The "Perseus" is especially appealing because of its animation and

movement, the lovely play of color on its surfaces, and the exquisite balance between its relations of planes. The space composition is interesting, and the placing of delicate accents strengthens the linear pattern and adds rich color notes.

The vigor of this conception demonstrates the artist's feeling that sculpture need by no means be static, for in the interpretation of a fable of antiquity, rendered with all the simplicity and intrinsic beauty of classic tradition, there is no enforced rigidity of convention, but the freedom of personal expression.

In this ability to infuse new life, as it were, into an ancient myth, there is the secret of that sensitiveness to beauty which finds a new vision of the world where our duller eyes see only the threadbare aspects of familiar things. One feels, too, that in so wide a range of interest as this group indicates, the conceptions are fundamental, however simple, and that their treatment has been conditioned by their very essence, so that a different technique has been evolved for each subject. If the phrase "plastic vision" is allowable, it is precisely this gift that makes the sculptor see visions and dream dreams.



HIS "BATHER" IS ENDOWED WITH RHYTHMIC HARMONY



Courtesy of the American Art Galleries

IN THE LAST QUARTER OF THE NINETEENTH CENTURY NO AMERICAN PRIVATE COLLECTION WAS CONSIDERED TO BE "KNOWING" IF IT DID NOT INCLUDE A PAINTING OF THE ANECDOTAL CHARACTER OF MEISSONIER'S "THE CARD PLAYERS"

CHANGING TASTES IN PICTURE COLLECTING

BY DAVID LLOYD

THE AMERICAN COLLECTOR SOUGHT MEISSONIER'S IN THE '90'S; THE BARBIZON PAINTERS FOLLOWED; THEN THE DUTCH MASTERS, THE ENGLISH, AND NOW THE EARLY ITALIAN AND THE PRIMITIVES

THE dispersal by sale in January of the C. K. G. Billings collection of paintings brought with it the flavor of a bygone day. As a group of works by the Barbizon men it seemed at the moment both quaint in its reminders of the shiftings of prestige, and impressive in respect to a certain staid dignity of established reputations. Certainly there is a tide in the affairs of the art auction room; but what the moon of taste may be which controls such tides—that is no simple question.

Take down your old catalogues of sales and you may not immediately open to the secret by merely fanning through the pages. For the index to taste which a collection offers is at least a compound one. The character of the collection speaks of the enthusiasms of its owner and of his accessibility to the vogues of his day. The reception which the collection meets at the hands of

purchasers is a register of any of those shifts in prestige which have occurred meanwhile. If your shelf of catalogues spans the course of a generation, the market curve of such names as Troyon, Daubigny, Diaz, Dupré, can be plotted in them. The second Seney sale, for example, in 1891, marked a crest. Troyon stood forth with a predominant group of no less than nineteen works, supported by little collections of fourteen each of Daubigny and Diaz, twelve Corots and nine Duprés. No long established collection of the day could discreetly lack its Cabanel, or quite affect a matured distinction without a Rosa Bonheur. It might still cling to its Eastman Johnsons and accept Inness with a creditable and patriotic conviction; but the sage collector of the time plumped for the once neglected Barbizon painters. Skip, now, a decade or two in the catalogues,

and you will find Troyon, Daubigny, Diaz, as in the Yerkes collection dispersed in 1910—Daubigny Dupré, Troyon, in the Borden collection, 1913—still holding unassailable places of honor, yet demoted from their former primacy and manifestly of a subordinate vogue.

If an outward calm settles over any of the battles long ago which we may choose to look back upon, the noble victory won in the name of Barbizon by good painting was fought out in support of an asserted theory, no less than was that of the Impressionists later. The Barbizon subject was to be justified only by the verity of the relationships it displayed in its parts—persons and things which must not seem to have been brought together by any mere chance. The principle may be recalled concretely by contrasting the image of Millet's "Angelus" with Fortuny's brilliant "Choice of a Model," recently passing in the collection of the late Senator Clark to the Corcoran Gallery in



Courtesy of the American Art Galleries
"SPANISH LADY WITH A FAN," BY FORTUNY

Washington. That purchase was made by the Senator at the sale of the collection of William H. Stewart in 1898, when a group of twenty-five Fortunys was distributed. The captivating Spaniard had long been held in high favor. A portrait hanging in the Metropolitan, for example, was acquired by its donor, Alfred Corning Clarke, at the Stebbins sale in 1889. At the Stewart sale "The Stirrup Cup" was among the four Meissoniers, and the deftly staged "Departure from a Masked Ball" justified the acclaim once accorded to Raimundo de Madrazo and the fashionable habit of sitting to him for portraits. The whole vogue had been not so strictly Spanish as Parisian. It was animated by an appreciation of

resplendent workmanship in the service of theatrical stir and illusion. Its cult of story interest has grown fainter with the passing of the years. The Spanish strand has, in collections of museum rank like the Altman, the Frick, and the Widener, run back to the greater



Courtesy of the American Art Galleries
"BOSQUET D'ARBES," PAINTED BY THEODORE PIERRE ETIENNE ROUSSEAU, TELLS WHY HIS CONFRERES OF THE BARBIZON SCHOOL HELD HIM HIGHEST IN ESTEEM IN THIS FIELD AND MAKES PLAIN HIS DESERVED VOGUE AMONG OUR COLLECTORS



Courtesy of M. Knoedler and Company

WHEN OUR COLLECTORS BEGAN TO ACQUIRE WORKS OF THE DUTCH SCHOOL IT WAS IMPERATIVE THAT PIETER DE HOOCH SHOULD BE INCLUDED AMONG THEM. "THE SKITTLE PLAYERS" IS ONE OF HIS FEW PAINTINGS THAT ARE NOT INTERIORS.

levels of creative energy in Velasquez and El Greco.

In much this fashion usually the interest aroused in a national type or so-called school of painting progresses toward the most characteristic product. If the thing could be expressed in a formula, we might indicate the British school in the American market by the symbol, "Alma Tadema to Turner to Gainsborough." The 1898 Stewart sale, with its liveliest episodes centered on the method of Fortuny, yet not lacking its tributes to

Troyon and Daubigny, certified its respect for the British mastery of anecdote in Alma Tadema. In 1903 the "Reading from Homer" kept its place in the undimmed prestige which the collection of Henry G. Marquand brought to the auction room. An Alma Tadema was among the leading score of conspicuous items in the paintings of the Charles T. Yerkes sale, 1910. But with the Marquand paintings such names as Gainsborough, Reynolds, Raeburn, Old Crome, were



Courtesy of the American Art Galleries

OF ALL THE PAINTERS OF THE BARBIZON SCHOOL JEAN BAPTISTE CAMILLE COROT HAS BEEN MOST SOUGHT AFTER BY AMERICAN COLLECTORS OF ALL RANKS. HIS POETICALLY ROMANTIC VEIN IS AT ITS BEST IN THIS "LANDSCAPE WITH LAKE AND RUIN"



Courtesy of the American Art Galleries

THOUGH ADOLPH SCHREYER MAY BE RATHER OUT-MODED TODAY, HIS PICTURES HAD A VERY GREAT VOGUE TWENTY-FIVE YEARS AGO. HIS "BULGARIAN SMUGGLERS" IS TYPICAL OF HIS FONDNESS FOR HORSES, SNOW, AND PICTURESQUE PEOPLES



Courtesy of Duveen Brothers

THOMAS GAINSBOROUGH'S VERY BEAUTIFUL COMBINATION OF FORMAL LANDSCAPE AND FIGURES ENTITLED "THE MALL," PRESENTS IN ITSELF A COMPLETE SUMMARY OF THE ENGLISH SCHOOL OF THE EIGHTEENTH CENTURY. IT IS IN THE HENRY CLAY FRICK COLLECTION



Courtesy of Duveen Brothers

TWO LOVELY TYPES OF YOUNG ENGLISH WOMANHOOD AND TWO PERFECT EXAMPLES OF THE EXPRESSIONS OF THE ARTISTS ARE "LADY MARIA CONYNGHAM" BY SIR THOMAS LAWRENCE, AND "FRANCES MARCHION-
ESS CAMDEN" BY SIR JOSHUA REYNOLDS



Courtesy of M. Knoedler and Company

THE REMBRANDT OF THE VEIN OF THIS PAINTING, "A YOUNG GIRL STANDING IN A ROOM," IS IN HIS TENDEREST MANNER. ITS REALITY, ITS LIGHTING, ITS DIRECT SIMPLICITY ARE THE QUALITIES THAT PLACE HIM AMONG THE WORLD'S SUPREME PAINTERS

marking the lists; while the Yerkes paintings had their three-figure apex in a Frans Hals and a Turner. Another Turner did almost as well in the Borden sale in 1913, supported brilliantly by a Romney, a half dozen other British portraits, and Crome's lately returning work, "The Willow Tree." In the same year a greater Romney, "Anne de la Pole," was brought over, and a Gainsborough landscape, "The Market Cart." Since then Reynolds' "Mrs. Siddons as the Tragic Muse" has become an American possession, and Gainsborough a household word as a pre-occupation of five or six millionaire collectors.

In the sense in which Michelangelo stands for sculpture, Demosthenes for oratory, Nero for tyranny, Luther for reform, the popular personification of painting is Rembrandt. His greatness in his field of expression will not alone explain such a reputation. The distinguished honor is one in which Velasquez himself could not challenge him. More than his greatness as an artist is involved in Rembrandt's greatness as a prize in property values; and one factor may well be the very early entry of his works into the market. The transfer to this country of important Rembrandts which had been going on over a course of years was signalized by the public exhibition in 1909 and the gift to the public in 1913 of the Altman group; in the interval the drift was underscored by the passing to the Widener collection of the landscape called "The Mill." The Frick collection was gathering in its trophies of the Fleming, Van Dyck, and the belated vogue of Hals, which from a sudden start rose almost to a furore—an abrupt upward curve peaked by the comparatively recent tribute of Otto H. Kahn in the acquisition of the painting known as "The Artist's Family"—had been marked by the bidding of a Hals up to first place in the

Yerkes sale in 1910. But these conspicuous items are high lights in a glow of favor which has embraced a host of the characteristic painters of the Low Countries—Hobbema; De Hooch, Metsu, Jan Steen, Van Ostade, Ruysdael, Cuyp, Van de Cappelle. The score of works loaned for exhibition at the Knoedler galleries in

November, 1925, was a recent demonstration of the scope within which an experienced taste for this art had been led to discriminate its virtues.

We are now, it has been remarked, witnessing the expansion of an interest in Italian painting of the interval from the Renaissance back toward the day of the Primitives. Time was when Salvatore Rosa was a name which Americans who held the arts in affection delighted to conjure with. In 1913 we already had such Raphaels as the small Cowper Madonna of the Widener, and the Colonna Raphael of the Morgan collections. Titian had found an abode in Cincinnati and Los Angeles, Perugino and Bellini in Lake Forest. Most of the acquisitions had been recent. Of late years, the accessions of early Italian work have been extraordinary. This was indicated in the



Courtesy of Duveen Brothers

"THE DEPOSITION" BY FRA ANGELICO, AN EARLY ITALIAN PAINTING

loan exhibition assembled in the Duveen Galleries two years ago, with its examples of such masters as Ghirlandaio, Fra Angelico, Filippo Lippi, Botticelli, Mantegna, Giovanni Bellini, Di Credi, Raphael, Pintoricchio, Francia, Titian. The effect of the freer opening of the sources of supply in Europe and the ready absorption of the master product here is now becoming visible in the rise of less accustomed names in the lists of newly arriving works. A recent instance was the Chiesa sale in November, 1925, in which, along with the Dutch and Flemish paintings, appeared examples of the art of Catena, Sano di Pietro, Lorenzo Veneziano, Andrea di Bartolo, among other artists not long since practically unknown here.

CREATIVE DESIGN IN OUR INDUSTRIAL ART

BY HELEN APPLETON READ

WE ARE BREAKING DOWN OUR PREJUDICES AGAINST THE MACHINE-MADE PRODUCT,
FOR OUR DESIGNERS ARE PROVING THAT IT CAN BE MADE A THING OF BEAUTY

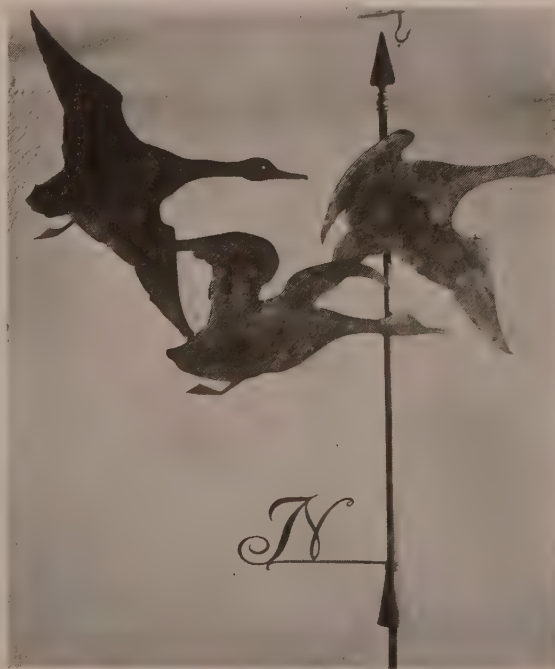
THE last decade has witnessed in Europe and America a revaluation and rehabilitation of that despised branch of the arts, the Industrial. We have come to realize that it is due the same consideration paid to the Fine Arts—that it is merely another branch on the tree of art, fed and animated by the same life-giving sap, which is creative design.

That the machine can be man's most cunning and adaptable tool, has not been clearly understood. Rather, the machine has been considered a monster, killing beauty. The English Arts and Crafts movement of the last century, inaugurated by such dynamic personalities as Ruskin and Morris, helped to spread the distrust of machine-made beauty. It was Morris who preached the doctrine that spiritual liberation and the overthrow of the machine were synonymous. Happiness and spiritual fulfillment went hand in hand supposedly with the handicrafts. The incongruity of the attempt to rehabilitate the craftsman, with his limited output, in an age when quantity production was inevitable, the futile attempt to turn back the hands of the clock and preach a gospel of design and method of producing it out of harmony with the Zeitgeist, which was



Courtesy of the Arden Studios

A PAINTED CHEST DESIGNED AND EXECUTED BY MORGAN COLT



Courtesy of Kantack, Heath and Warman

THIS WEATHER-VANE HAS BEAUTY AND SIMPLICITY

industrialism and science, was not apparent to this earnest and inspired group of artist-reformers. The movement after the animating spirit of Morris, Burne-Jones, and Rossetti was gone, petered out into the more or less futile "arts and crafts" decorative art, which makes no valuable esthetic contribution to our generation. But the distrust of industrial art lingered long after the movement was a dead issue. Industrialism continued to carry with it the concept of glass and iron factories, giant chimneys belching smoke, and gleaming soulless machines which spelled death to beauty

and the creative spirit. The fact that the machine could not improve or alter the original design one jot, that it was a tool and nothing more, was disregarded.

This distrust is not, however, entirely due to the influence of the Arts and Crafts movement. In the early days of the machine-made product, with its bad design, bad taste, and lack of an adequate understanding of the new canon of machine esthetics, there was justice in believing that "made by machinery" was the hall-mark of ugliness. Imagination and the machine were an unthinkable combination.

But a new day has dawned. We have accepted the fact

that we live in the age of the machine and quantity production. To meet these new conditions, the designer and manufacturer of vision and taste have come to realize that it is futile and perverse to imitate the finish and patine of hand-carved furniture, hand-blocked prints, chased gold salt shakers, and thread lace. In consequence there has arisen a movement in the direction

of developing design that can be especially adapted to the machine. This new spirit of design, which is evinced in all branches of the industrial product where design enters in, from architecture down to bracelets and spoons, is angles instead of curves, straight lines, unadorned masses, and flat decoration; simple and effective instead of detail patterns, and flat masses of brilliant color, all of which qualities are admirably suited for the limitations of quantity production.

By a strange law of compensation, it so happens that the whole trend of modern design toward the geometric and the unadorned, had its inception through the omnipresence of the machine. Because we had absorbed the shapes of the machine into our consciousness, we ended up by creating designs which reflected it, and which in turn are most suitable for machine-made processes. This is one angle from which the International



Courtesy of the Metropolitan Museum

FINE EXAMPLES OF CORNING GLASS RECENTLY ON EXHIBITION

Exposition of Decorative Arts, held in Paris in 1925, benefited and stimulated art and industry. But quite as important was the impetus which it gave, and will increasingly continue to give, to original design. Many an artist with a stronger leaning toward expressing himself in decorative design than in pic-

tures and sculpture has turned away from it because of the limited opportunity it has offered him for personal expression. The period design and its adaptations have held sway. What chance for creative design, when manufacturer and middleman dictated that only Louis Quinze Renaissance, for instance, would sell? The Exposition has broken the spell of the period design and spread broadly the gospel of creating design in harmony with the times. At least two of our hitherto most conservative silk manufacturers, whose designs never deviated from expert reproductions of past decorative epochs, have gone over to the new spirit and are including modern designs. The imagination of the cautious manufacturer has been stimulated. Courage has been instilled in the timid artist-designer, one reason for this being that the Exposition has emphasized the importance of giving him credit for his designs, without which the product would have been worthless. Certain



Courtesy of Cheney Brothers

"LE LUXE" IS AN EXAMPLE OF THE NEW STAINED GLASS DEVELOPED IN THE FUTURISTIC-CUBISTIC FORM OF DESIGN THE ESSENTIAL SPIRIT OF WHICH IS NOW BEING INTERPRETED IN SILK BY ONE OF OUR AMERICAN MANUFACTURERS



Courtesy of the Metropolitan Museum

THIS HAND-BLOCKED WALL PAPER LANDSCAPE IS ONE OF A SERIES OF FOUR SPECIALLY DESIGNED FOR M. W. BIRGE AND SONS. FOUR HUNDRED AND NINE COLOR-TONES APPEAR IN THE PANEL, SOME BEING ACHIEVED BY OVER-PRINTING

fine examples of industrial art abroad are linked with the names of the artists who conceived them, the glass of Lalique, the furniture of Ruhlman, the ironwork of Edgar Brandt, the textile designs of Duffy, Delauny, and Dufres, and the costume and decorations of Picasso and Leger.

It must not be thought that the men of vision in the field of American industrial art have been idle, and that all pioneer work is European. Eighteen years ago the Art-in-Trades Club of New York City was founded to promote better design in the machine-made product. Here is part of its charter: "To bring together for mutual advancement and study men who are engaged or interested in the arts and art trades: to study the principles of art as applied to trades connected with the decoration and furnishings of buildings . . . To encourage feeling and taste for art expression in general. . . ."

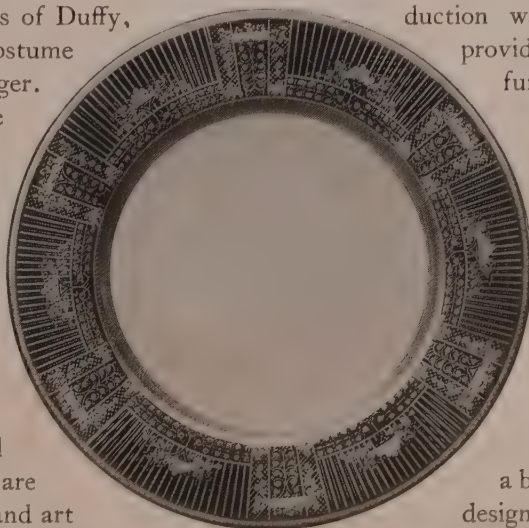
The Department of Industrial Arts of the Metropolitan Museum, under the brilliant direction of Richard Bach, has held nine annual exhibitions whose entrance requirements for the first six designated that the designs

submitted be inspired by works of art found in the collections of the museum. This clause, however, was lifted in the last three exhibitions, and quantity production was stressed, always, of course,

provided the exhibits of glass, rugs, furniture, textiles, etc., met the requirements of good design and of machine craftsmanship of the first order. These museum exhibitions, especially the first ones with museum-inspired designs, impressed many a manufacturer with the fact that design played an important part in making a piece salable, and that it need cost no more to get out a good design than a bad one. Before this gospel of better design was preached, good design in home furnishings was possible only to the wealthy. Now fine reproductions or adaptations

of good things in all branches of the industrial arts are within the reach of the multitude, and the standard is increasingly higher every year.

If design is the crux of art in industry, how then, in practical and concrete terms, are more and better designs to be obtained? Obviously craftsmanship need not



Courtesy of Lenox Inc.

PLATE IN GOLD AND BLUE

to be taken into consideration, since from the technical viewpoint the American machine-made article is unsurpassed. Our jacquard velvets, our wallpapers, our dress and upholstery fabrics, our furniture, and our silverware, to mention a few of the many branches of industry where design enters, could not be improved.

We have pointed out influences which have brought about an appreciation of the importance of design, and the tendency to start a movement for made-in-America designs, but for all this willingness to patronize the American designer, the large percentage of American manufacturers still use European designs. He may be prejudiced in their favor, because of his long-cherished belief in the authority of the imported label, but for the most part he buys them because, in short, they are better. Conditions pertaining to the development of the artist-designer are far finer abroad than here. In the industrial schools of France and Germany design is not merely taught by an experienced teacher, but by a designer who knows his subject prac-

tically and theoretically, who knows his machine, just as he appreciates and creates line, color, and rhythm. Until we have better industrial schools in this country, we must necessarily lag behind. But this is not the sole reason. The artists bear a part of the blame, because of the superior attitude which many of them have assumed toward the applied arts, and because of the fact that many of those who have gone into the decorative field usually have done so because they have made a failure of the other. They bring neither first-rate imagination nor craftsmanship to their work. It is "arty" and inefficient, and the manufacturer wants none of it.

In Europe, because of the consideration given to the

place of design, painters and sculptors of the first order have not considered it beneath their dignity to turn their attention to it occasionally. We have yet to see what would happen if some of our American artists

whose work is marked by a special quality of design, such as Rockwell Kent, Gifford Beal, Charles Sheeler, Preston Dickinson, and Georgia O'Keeffe, would decide to design a wallpaper, a textile, or a piece of furniture.

Concrete examples of the interest which the manufacturer is taking in furthering the idea of art in industry are the competitions held to bring out American talent: The large money prizes offered by the Art-in-Trades Club for two designs for American apartments, to be carried out in American materials; the prize for wallpaper design offered by Walter Griffin; and the Friedsam Medal, to be bestowed annually upon the man or woman who has done the most to promote art in industry during that year.

Incidentally, it is an interesting point to observe that the so-called early American motif, simple and austere,



Courtesy of Erskine-Danforth

DESIGN IN MODERN FURNITURE IS SIMPLE AND GEOMETRIC

which our fathers designed and carried out because they were forced to be simple, bears a distinct relation to the gospel of simplicity and geometric shapes of the new *décor*. To many, this accessibility of the same design presents a depressing spectacle of the standardization of taste, but I rather hold to the opinion that the germinating effect which a single beautiful design may have upon the senses of a thousand owners, is far more likely to be inspiring than deplorable. It is typical of the inventive genius of the American people, who are the largest patrons of their several inventions—the radio, moving picture, and electrical appliance—that they should spread their esthetics through quantity production.



All photographs courtesy of the Hispanic Society of America

THE ARABS EXTOLLED VALENCIA AS THE "SCENT-BOTTLE OF ANDALUS" OWING TO ITS NATURAL BEAUTY WHICH THEY IMPROVED BY IRRIGATION. THIS FEELING IS REFLECTED IN THE ORANGE FÊTE, REPRODUCED ABOVE

THE LAST AND GREATEST WORK OF SOROLLA

Between the years 1911 and 1920 Joaquín Sorolla painted for the Hispanic Society of America a series of fourteen large wall paintings representing the characteristic occupations, fêtes and pleasures of the people of eleven provinces of Spain, a task that proved to be his last life work for he was stricken with paralysis shortly after completing the canvases and died three years later, on the tenth of August, 1923. These paintings have now been permanently emplaced on the walls of a great hall at the western end of the Hispanic Museum in New York, where they will stand as a complete representation of the art of Sorolla, an extraordinarily vivid and colorful expression of the life of the people of Spain, a marked contribution to mural painting in America, and another link in the strong chain binding the Spanish people with those of our own land. As these large panels appear on the walls of the hall devoted to them, they present a stirring panorama of religious processions, daily vocations, characteristic fêtes and amusements of contemporary Iberian life, some of which hark back to earlier times and are still faithfully preserved with all of the fidelity that is so marked a note in the Spanish national character



THIS PORT IN THE PROVINCE OF HUELVA HAS BEEN FAMOUS FOR ITS TUNNY FISHERIES SINCE THE TIME OF THE PHOENICIANS. IT IS THE INDUSTRY AS CARRIED ON TODAY SOROLLA HAS PICTURED HERE, WITH THE LABORERS UNLOADING THE GREAT FISH



THIS PICTURE REPRESENTS THE LEFT HAND PORTION OF THE LARGEST SOROLLA PANEL IN THIS COLLECTION, ONE OF THE FOUR DEVOTED TO CASTILLA. IT IS A PILGRIMAGE OF SAINT ISIDORE THE LABORER, WHICH BEGINS ON MAY FIFTEENTH AND LASTS FOR SEVERAL DAYS



ANDALUSIA IS THE PROVINCE FROM WHICH COME THE BEST CATTLE DESTINED FOR THE BULL RING. HERE A GREAT NUMBER ARE BEING DRIVEN TO SEVILLA, FROM WHENCE THEY WILL BE TAKEN TO A PASTURE SOUTH OF THE CITY, TO AWAIT THE NATIONAL HOLIDAY



FROM AS EARLY AS THE SIXTEENTH CENTURY BROTHERHOODS SUCH AS THIS ONE OF THE PENITENTS WERE FOUNDED IN THE VARIOUS PARISHES OF SEVILLA, AND WERE GIVEN TO PUBLIC PENITENTIAL ACTS UNTIL A DECREE OF 1777 FORBADE THEM

AMERICA HAS A NEW ANDREA MANTEGNA

BY WILLIAM B. M'CORMICK

TO THE FOUR OF THIS GREAT PAINTER'S WORKS, THAT ARE ALREADY IN PUBLIC
AND PRIVATE POSSESSION HERE, THERE HAS BEEN ADDED A MADONNA AND CHILD

THERE has just been brought to the United States an easel painting by Andrea Mantegna whose recorded works (other than drawings and engravings) number about fifty, including his frescoes in Padua and Mantua, and the great series of tempera pictures in Hampton Court Palace representing the "Triumph of Caesar." It is entitled "Madonna and Child with Angels," is painted in tempera on a panel, and comes to us from the Charles Butler collection in London where it has hung for many years.

This acquisition of the Kleinberger Galleries has been preceded here by four other works of this one of the great figures of the Paduan school of the fifteenth century. These are "The Holy Family" in the Benjamin Altman Bequest in the Metropolitan Museum of Art in New York; the "Adoration of the Magi" in the Clarence H. Mackay collection in the same city; the "Judith and Holofernes" in the Joseph E. Widener collection in Philadelphia; and the "Tarquin and the Cumaen Sibyl" in the collection of Mrs. Emery of Cincinnati. This new Madonna is reproduced on page 124 (Figure 50) in Paul Kristeller's important work on Andrea Mantegna.

Although it is not a large picture (the visible dimensions of the panel being sixteen and one-quarter inches by ten and one-half inches) this Mantegna new to America has the distinctive feature of combining two of his chief characteristics in painting in one composition. These are the tender wistfulness of the Mother and her Child, and the softly glowing color scheme of the principal figures, together with the sculptural style—for which he is perhaps more famous—represented in the two groups of cherubim above and behind the Madonna's head.

From the viewpoint that "the Paduan school is a combination of Florentine elegance, and of a style founded on that of Greco-Roman bas-reliefs" this particular panel of Mantegna's might be said to be a whole summary of the school in itself. But that may be looked upon as less of a contributory interest than its more important foreshadowing of the conspicuous figure this painter was to become.

Born at or near Vicenza in 1431, Mantegna first made his mark with his frescoes in the chapel of the Eremitani in Padua before he was twenty-five years old, and it was during the years between 1455 and 1460 (it is "toward") this last-named date Bernard Berenson gives the Kleinberger picture) that he painted

the three Madonnas of this general type. They were among his earliest easel pictures and include the "Madonna and Child in a Frame of Angels with the instruments of the Passion" in Berlin, and the "Madonna and Child" owned by James Simon of the same city. Kristeller declaring that "in motive, as in form and drapery, the small Madonna in the possession of Mr. Butler is closely related to the Madonna in Berlin."

Mantegna not only married the daughter of Jacopo Bellini but, unlike most young men in that relation, learned much from his father-in-law. Analogies to the work of Jacopo in this particular Madonna are to be found in the cherubim of the background and in the gold-starred green cloak of the Mother, which is practically identical to the mantle worn by both of Jacopo's Madonnas. At this period of his career Mantegna made no attempt to indicate the supernatural element in the figures of the Madonna and the Child Jesus. To him these were merely a human mother and her child. But even then the mother's "dreamy look of watching was purely and exclusively Mantegnesque" in the charming phrase of Kristeller.

Most general art historians accept Andrea Mantegna as a definite personage whose record is fairly clear and whose place is safely defined. But to Kristeller, who is the leading authority, as he is the most exhaustive one, there are doubts about this general acceptance, for he writes in the preface to his monograph:

"In the history of Italian art, nay, even of Venetian painting itself, he is left almost on one side of the arbitrarily drawn line of development; he is looked upon as a sudden apparition, whose powerful influence cannot well be denied, but whose origin seems lost in legendary obscurity. To speak frankly, he has always been a most uncomfortable personage for historical criticism to deal with, and has, therefore, to say the least of it, been very much neglected."

Berenson is not troubled about a neglect of Mantegna. Of this particular Madonna he wrote, late last year, that it was "an autograph work by Mantegna and was painted between two such famous masterpieces as the great Triptych in Verona (San Zeno), and the smaller triptych in the Uffizi. That is to say, toward 1460, a relatively early period in Mantegna's early career." As Mantegna was only twenty-nine in 1460, Berenson does not exaggerate in the slightest degree when he refers to the early period of the Paduan's life as an artist.



Courtesy of the Kleinberger Galleries

THIS PANEL BY THE PADUAN ARTIST, ANDREA MANTEGNA, COMBINES THE TWO CHIEF CHARACTERISTICS OF HIS ART—HIS HUMAN CHARM AND VIGOROUS SCULPTURAL QUALITY

FRENCH ILLUSTRATORS REVIVE AN OLD ART

BY JEAN LEAUTAUD

THIS RENAISSANCE IN WOOD-CUTTING AND ENGRAVING IS MAKING CERTAIN RECENT FRENCH PUBLICATIONS ITEMS OF DISTINCT VALUE TO COLLECTORS OF GRAPHIC ART

"IF we want beautiful books, decorated with attractive designs, well suited to the general typographical scheme of the text, we must go to the wood engraver, the true wood-engraver. . . ." Thirty years have passed since these words of the great Bracquemond were published in Paris. It has taken French publishers and makers of books just about a quarter of a century to realize the truth expressed by that great engraver and etcher. At any rate, the new books which are now illustrated and decorated in such generous profusion seem to live up to Bracquemond's ideal of "wood cleanly cut," engraved by master craftsmen who realize to the full the expressive values of clear whites and rich blacks, and who have mastered the art of distributing light by a skillful juxtaposing of line and mass, realizing always that the fundamental constituent is the white of the paper.

Thus it is that the art of wood-engraving and wood-cutting, which, as a result of the revolution in reproduction that followed the invention of the photo-engraving process in the early Nineties, had been cast scornfully aside, is now the instrument of the rejuvenation of illustration in France. Curiously enough, illustration had fallen into neglect. As a rule French fiction is published with perfunctory, business-like efficiency. New novels are sent forth into the cruel and inhospitable world in cheap unadorned uniforms of yellow paper—not unlike a class of orphans from a foundling asylum. The type is legible, the paper cheap, the binding only tentative. "This book may be worth

reading," the publisher seems to apologize, "but it is hardly worth keeping permanently in your library." If the poor little new book does manage to survive, as a rule it is reprinted in a finer style, with decorations, illustrations, and even a permanent binding.

But now, within the last five years, with the revival of interest in the arts of engraving and wood-cutting, there has been a veritable renaissance in the art of illustration—an interest not alone among readers and book-collectors, but even more pronounced among the most prominent French artists themselves. In the fever of "modernism" it had been a term of reproach to speak of an artist as an illustrator. Today the most eminent artists who work in Paris are embracing the opportunity to exhibit their skill in this field. Their first essays in a craft that requires all that an artist possesses of self-effacement, tact, and discipline were mainly in the realm of high-priced special editions, and more or less as amusing *tours de force*.

But now M. Arthème Fayard, a publisher of courage and conviction, has realized the ideal expressed by Bracquemond. In a very attractive and popular series of good novels called "Le Livre de Demain," he has succeeded in enlisting the coöperation of some of the finer draughtsmen and engravers in France. He has made their illustrations and decorations an integral part of the typographical and artistic unity of these volumes. His achievement, however, is only incidentally one of the popularization of meritorious books. With few exceptions his illus-

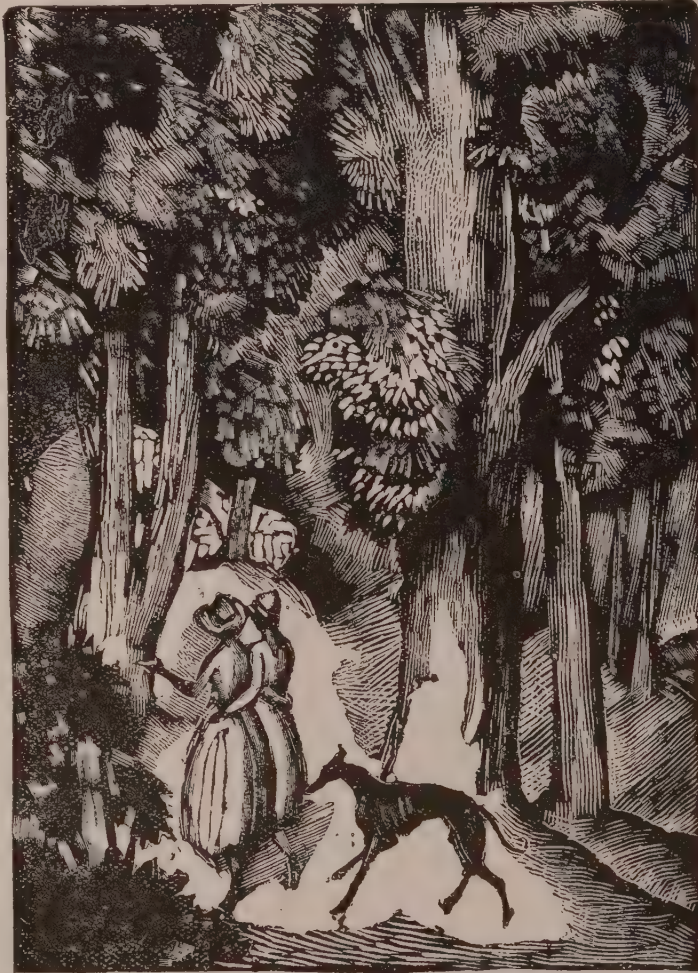


ILLUSTRATION BY GÉRARD COCHET FOR D'HOVILLE'S "L'INCONSTANTE"

trators have gone about their task with tact and sympathy. They have recognized the difficult and often dangerous relation existing between author, reader, and illustrator. They have won out by exercising the virtues of submission and constraint, never attempting to supplant the author in *his* work of awakening the imagination of the reader, in making the reader create his own pictures out of the materials his imagination feeds upon. The historic battles in the past between author

and illustrator—and these battles have been innumerable—have been as a rule precipitated because the illustrator has failed to learn the lesson of self-effacement and self-control. Doughty old George Cruikshank, who died firmly convinced that he had “made” Charles Dickens, remains the classic example of a certain condescension toward mere authors felt by haughty, high-priced illustrators.

In splendid contrast to any such attitude as this one is that of so splendid a wood-engraver as M. Achille Ouvre. For the Fayard series M. Ouvre has illustrated Henri Duvernois’ quintessentially Parisian “Crapotte.” These illustrations for the most part consist of chapter headings and tail-pieces. In the conventional sense of the term they are hardly illustrations at all. M. Ouvre makes no attempt to depict the characters. He refrains from selecting any crucial moment, any dramatic climax in the lives so colorfully portrayed by the author. Yet, without usurping the right of the author, nor encroaching upon the recreative imagination of the reader, he acts as an invaluable liaison officer between both. Without interrupting that mysterious and little understood psychological process we simply term “reading a novel,” Achille Ouvre evokes the atmosphere



DECORATION BY ACHILLE OUVRÉ FOR “CRAPOTTE” BY HENRI DUVERNOIS

of the background, the colorful *milieu* in which the tenacious, intuitive Crapotte lives out her gallantly gay life. There is no slipshod evasion of telling detail, no sloppy inkiness in M. Ouvre’s utilization of his resources, so limited in space and so expressive when properly understood. He knows Crapotte’s Paris, whether it be a typical hillside street in Montmartre, or a house in the Ternes, almost as well as Crapotte does, or Henri Duvernois. These engravings suggest

the analogy of a musical accompaniment. The vista of a Paris street, a bit of “still life” faithfully translated into printed black and white, a carefully detailed interior, a view of a theater on the boulevard seen from the *poulailler* or “chicken roost” (so the French call the top gallery which conceals their iron-palmed *clagues*), a bit of old French garden, a café, a restaurant—all these are evoked by Achille Ouvre with precision, with cleanliness, with authority—and what is of more importance, with love.

A whole chapter might be devoted to the illustrators of Colette. Two or three books by this amazingly powerful and fecund writer are included in “le Livre de Demain” series. Hermann Paul illustrates “Mitsou,” which deals with a phase of life perennially interesting to Madame Colette. M. Hermann Paul’s illustrations

are to me less interesting than those of M. Ouvre. They are cruder, sketchier, more perfunctory. They do not seem to be a labor of love, and they betray a lack of interest in the text. Far more appealing are those of Clément Serveau, made for a new edition of “La Maison de Claudine” (a more or less autobiographical account of Colette’s childhood in the Midi) which has been put out by a rival publisher, Ferenczi.



A RENEFER WOOD-CUT FOR “LA CIGALE” BY LUCIE DELARUE-MARDRUS



A HEAD-PIECE BY PIERRE FALKÉ FOR "MONSIEUR BILLE DANS LA TOURMENTE," AND ONE FOR "LA BELLE-ENFANT" MADE BY DARAGNÈS WHO MERITS OUR RESPECT FOR WITHSTANDING THE TEMPTATION TO IMPROVE UPON HIS AUTHOR

For this task, the evocation of the sun-drenched countryside of meridional France, the medium of the woodcut has been especially felicitous. M. Serveau's daring contrast of the deepest blacks and whitest whites is effective in bringing out the play of sunlight and shade.

Another notable achievement in this field has been the work of M. Daragnès for the new edition of Eugène Montfort's "La Belle-Enfant," a novel of Marseilles. Since Alexander Dumas' "Count of Monte Cristo," Marseilles has not received in fiction all the attention it so flauntingly invites. In the present case the illustrator merits all our respect for the courage in withstanding the obvious temptation to improve upon his author, to depict all the cacaphony, the turmoil, the brutality of the commingling of most of the races of the world on the water-front of that Mediterranean seaport. But in these courageously disciplined engravings, the human figures are scaled small, and the highly individualized persons of M. Montfort's fiction are left to the reader's imagination. In this respect M. Daragnès exercises the same fine discretion that characterizes the work of M. Ouvre, as well as the best of the engravers and cutters who make of these Fayard series of publications distinct items for the collector of the graphic art.

Notable among these



"LA MAISON DE CLAUDINE": SERVEAU



WOOD-CUT BY LEBEDEV FOR FLAUBERT'S "SAINT JULIEN L'HOSPITALIER"

men are such artists as G. Renefer, who contributes twenty-eight original drawings on wood for Lucie Delarue-Mardrus' "La Cigale" and for Marcelle Vioux's "Les Amants Tourmentés"; and A. Roubille, who, after a long career as one of the supreme draughtsmen of contemporary France, especially in the realm of pen-drawings, demonstrates in the twenty-seven engravings made to illustrate "La Bataille," by Claude Farrère, his mastery of this difficult medium. One of the most interesting publications of this series is M. Louis Barthou's "Les Amours d'un Poete," with drawings by Victor Hugo engraved by Beltrand. Pierre Falké, Paul Baudier, Roger Grillon, Georges Bruyer, Gérard Cochet, Guy Dollian, Paule Emile Collin, Pene Pottier, the Russian Lebedev, and Designieres are among the constantly increasing list of young artists who have embraced the opportunity to illustrate books in the increasing Fayard list. For the

most part, they have made these engravings a thoroughly coherent part of the printed volume, and in surprisingly few cases have they betrayed or played loose and fast with the text or spirit of the author.

Surely this achievement means a rejuvenation of the art of illustration in France, an ancient craft neglected and despised for almost half a century, despite



A WOOD-ENGRAVING FOR "GRANDGOUJON," MADE BY A. ROUBILLE WHO HAS HAD A LONG CAREER AS ONE OF THE SUPREME DRAUGHTSMEN OF CONTEMPORARY FRANCE. AT THE RIGHT, A HEAD-PIECE BY COCHET FOR "L'INCONSTANTE"

the sporadic efforts made to renew interest in it. The new manner, the new spirit—the spirit of coöperation and discipline—mark a distinct advance over the engravings of the eighteenth and nineteenth century, which really aimed to whip up the lagging imagination of the bored reader by pictorial bribes and the graphic underlining of spicier passages. But there can be no illustration truly great which does not deliberately subordinate itself to the spirit of the text. This younger generation in France is demonstrating its own greatness by this fine spirit of coöperation, by its loyalty to the Book.

The younger draughtsmen in France are thus clothing with newer and more resplendent dignity the whole craft of illustration. Illustration is no longer despised and rejected. It is more and more widely recognized as a legitimate and effective means of awakening new interest in old masterpieces. Thanks to this fine attitude, and the appreciation of a new generation of publishers, contemporary artists are being given an unequalled opportunity to depict the "adventures of their souls" among the literary masterpieces of the past and present. In this great endeavor to keep alive the classics of the past, it is the artist-illustrator, no less than the courageous publish-

er, who must receive our thanks. Many great books of the past century are little read, and therefore often forgotten, because the modern reader possesses neither the time nor the patience nor the opportunity to fight his way through ancient texts. These masterpieces

must be re-created and revitalized. This miracle of rebirth is often wrought not only by republication in attractive typography. Even more often the fire of new interest is kindled by the magic of the illustrator's imagination.

Even the modernists in French art, who were the first to raise the hue and cry against illustration in art, are now enter-

ing in this neglected field. Thus Kees Van Dongen, who has been the idol of

the hour and who is suffering a temporary eclipse, illustrated a book on Venice. The energetic and versatile André Dunoyer de Segonzac has not only made drawings for Tristan Bernard's "Tableau de la Boite," but

also for a new edition of Flaubert's "Education Sentimentale." Marie Laurencin has essayed highly individualized decorations for André Gide's "La Tentative Amoureuse." Nor should recognition be neglected of Bernard Naudin's masterly line drawings which have revitalized interest in old Denis Diderot's "Rameau's Nephew," and in Flaubert's "Bouvard et Pecuchet."



ANOTHER SERVEAU WOOD-CUT FOR COLETTE'S BOOK



ONE OF HERMANN PAUL'S ILLUSTRATIONS FOR "MITSOU" BY COLETTE

STRATIFIED GLASS BY SIDONIAN ARTISTS

BY GUSTAVUS A. EISEN

THIS SYRIAN ART IS THE THIRD GREAT ACHIEVEMENT IN GLASS-MAKING KNOWN TO THE WORLD, AND WAS PRACTICED IN THE SECOND AND FIRST CENTURIES B. C.

THE ancient Sidonian artists attained the greatest technical perfection, as well as the most supreme beauty in the art of glass-making, when they produced the type known as "stratified glass." Other types may be more brilliant and much larger, but this one is the most subtle of them all. A specimen of this kind is not only a joy to behold, but it excites and stimulates one's desire to understand and realize fully how it was made. Both collectors and students have been baffled by its intricate technic, erroneously referring to it as "stratified and onyx" glass. Their theory is that the variegation was produced by permitting bands of glass to fuse in a matrix, the vase being formed while the matrix was liquid. The technic was quite different, however, as no similar glass could be produced with bands more or less floating.

The making of this glass by the Sidonian artists was limited to a certain period, probably not covering more than one hundred to one hundred and fifty years. No specimen so far discovered is older than the second century B.C. and none is more recent than the first century B.C. The finest types come with certainty from the time of Augustus. The majority of specimens have been found in Syrian tombs, and there is reason to think that these flasks were made in Sidon, and very probably none of them outside of Syria. The name "stratified" was given to this glass by the writer, as the matrix is made of alternating layers of flattened rods, or actual sheets of differently colored glass resembling stratified layers of rock, slates, and schists.

This stratified glass is the third great achievement in glass-making known to the world, the two earlier efforts being "core-wound" and "tube-blown" glass, both of which were practiced in Egypt and Syria as early as the middle of the second millennium B.C. Actually, stratified glass is a sub-type of the tube-blown glass, because,

after the glass had been stratified, it had to be rolled into a tube, as glass-blowing from a bubble was unknown at that time. The enlargement was made by means of a blow-pipe, while the tube was heated to near fusing, but not to the temperature which would cause a mixing of the alternating layers of varying colors.

In order that the reader may understand the character of the stratified type of glass, a word must be said about the other types. The main divisions of glass-making followed each other in this order: They began with lump glass, and the lumps were next flattened out into pads. Then came the core-wound glass; after that, the tube-blown; next, the columnar mosaic glass; and last of all, the bubble-blown, which appeared some time during the first century B.C. In the beginning, all glass vessels were small. The making of larger bubble-blown plates and flasks



From the Collection of Mrs. W. H. Moore

A BLUE AND WHITE FLASK MADE IN THE FIRST CENTURY B.C.

was started in the second century A.D., or possibly at the end of the first century A.D.

Moulded glass, which also was an exquisite creation in the hands of the Sidonian artists, is not an independent technic because it is a necessary part of the making of nearly every kind of known glass. The lump-glass and the pad-glass are practically the same, but represent different stages of the development of moulded glass. From small lumps of glass, amulets and beads could be formed, and small cups might be made from pressing a pad of glass in a mould, but the core-wound glass was made from semi-fused glass threads which were wound around a fashioned core of sand or clay, held together by some adhesive, and afterward removed by scraping. The tube of glass was made from a pad rolled up on itself. The edges were brought together and fused, and a crude flask could be made by simply closing the end or base with a circular piece of pad-glass. The tube could then be enlarged a great deal by blowing with exceeding care



Courtesy of the Metropolitan Museum

TWO VERY FINE EXAMPLES OF FLASKS OF ALTERNATING ZIGZAGGED SHEETS OF BLUE AND WHITE GLASS, WHICH WERE MADE IN A TUBE AND ENLARGED BY BLOWING. THE CENTER FLASK IS OF PALE-BLUE, WHITE, AND YELLOW GLASS

at a temperature which was considerably below fusing.

The first step in producing a stratified glass flask was to form the layers of material. This could be done in at least two ways: by means of glass rods, or by using sheets of glass. The result would differ, according to which of the two methods was used. Sometimes both rods and sheets were employed at the same time, producing an intricate pattern which tends to baffle the person who examines it. The necessary implement in both technics was the cylindrical mould of clay, with an inner soft base of sand or clay. The mould appears to have been only a few inches high and as wide as the intended flask. The first step, when the rod technic was followed, was to place rods in the soft base around the walls of the mould. Some of these rods were plain monochrome, while others had cores of different colors which could only be brought to view by grinding. When the walls were covered, a tube-like core of bronze was inserted in the middle of the mould so as to keep the rods from becoming disarranged.

The next step in producing the flask was to fuse the whole mould, but not to a temperature so great that the rods would melt and mix. When somewhat cooled down, the mould was removed, generally in two or three parallel parts, and the central core was replaced by a blow-pipe. The base was generally closed by simply twisting the rods together to make them end in a point. The neck of the flask was produced by

drawing out the top in the way that is today very well known in the art of glass-making. While yet semi-fused, the flask could be enlarged to a slight degree by blowing in the pipe.

All flasks made in this way were perpendicularly striped, and the fashion was to place one colored rod between two opaque white rods, so that all the colored strips were separated by opaque white stripes, or by stripes of uncolored glass. The flasks could also be made without a mould, simply by using a metal core. Around this core one or more rods were wound so as to form a spiral tube. The rest of the process was the same, but flasks produced without the mould are not so attractive, and appear to be made by a much simpler process.

In the second method the tube also had to be made first. The material was prepared by using sheets of glass fused and cut into strips, showing the colors as bands. Flasks were made of from one to five or even six strips, each strip showing alternating bands of color. An examination of flasks made by this process shows that various technics could be employed. The strips of glass might be used without being folded, or they could be zigzagged, bent, or folded. They could be used straight, or twisted. Insets could be placed between the bands, especially if they did not meet. Finally, the surface of the strips could be dragged in different ways. When one single strip was used, the general method was to twist this strip spirally around a



A GREEN, BLUE AND YELLOW BOTTLE

bronze tube. This produced a tube which was turned into a flask simply by closing one end. Another process was to bend and fold the strip from the middle upon itself, so that the ends would meet and form a tube when closed. Two strips could be used to advantage, especially if they were of different colors. They were first crossed and, when their four ends were gathered up, the curved parts would form a purse-like bag which had only to be fused to form a flask. Flasks made in that way are always striped on the base, and one can follow the stripes around the base up to the neck.

The use of five or six strips made the process somewhat more difficult, but also more effective and beautiful. Each strip was first bent at the center, and the ends then gathered up. They were next placed on a level, and the ends were fused. The whole sheet was then rolled up into a tube, which was treated in the manner already described. Flasks made in that way show stratified loops on the bulge near the base, too low to be seen to advantage, and the flask has to be held up in order to get a proper view of them. To bring the loops to the center of the flask, a special contrivance was used. This consisted in making a separate cup of a striped spiral and using this cup as the base of the flask. The layers on the bulge and on the spiral base were made to correspond by dragging them up into the spaces separating the loops. In this way the beautiful and perfect flask in the collection of Mrs. H. W. Moore was made, which is illustrated on the first page of this article.

The forms of all flasks of stratified glass are



Courtesy of the Metropolitan Museum
FLASK OF WHITE AND VERY DARK YELLOW GLASS

simple, and are always quite small. The most common type is the plain tube with the twisted base. Then we have the globular body with the narrow neck and the small plate. The plate was made by cutting off the tubes and pressing the flask into a mould with a flat bottom. The globular flasks were sometimes pressed into a mould with deep and narrow creases or clefts, which would produce wing-like or fin-like enlargements of the surface of the flask. The writer believes that the famous flasks, for which Nero is said to have paid a fabulous price, were made by this method, the art having died out before his time. So, too, were perhaps the "alasontes" cups given to Hadrian from an old temple treasure in Egypt, the name meaning

"winged" according to some authorities.

The use of rods and sheets, as well as strips of sheeted glass, entered also into certain types of mosaic glass, but this process, too, died out with the reign of Augustus, or perhaps, with the introduction of bubble blown glass.

Pliny records a tradition that glass was discovered by the Phoenicians, who found this strange substance under the pots used for cooking. This tradition may be founded on fact, as it was probable that three of the elements necessary to form a soluble or water glass were present. One of these materials would be natron; sand, the second material necessary, was of course present in abundance. And a sufficient amount of the third ingredient, potassium carbonate, would be found in the ashes from the wood. As Sidon was the chief city of Phoenicia, perhaps it was there this discovery was made.



From the Koucbakji Collection
A FLASK WITH SHEETS OF VIOLET-BROWN AND OPAQUE WHITE



Courtesy of the Reinhardt Gallery

SIR THOMAS LAWRENCE WAS MASTER OF THE FINE ART OF PORTRAYING THE ENGLISH LADS OF HIS TIME. HIS "PORTRAIT OF A BOY," REPRODUCED HERE, IS ONE OF THIS ARTIST'S PAINTINGS IN THE COLLECTION OF MR. JOHN N. WILLYS OF TOLEDO AND NEW YORK, WHO SPECIALIZES IN THE BRITISH AND EUROPEAN SCHOOLS OF THE PAST



ON THE TOP OF A PEN-CASE IS A HUNTING SCENE REPRESENTING SAFAVI PRINCES IN PURSUIT OF GAME. THE NAME OF THE ARTIST, ALI QULI ABBASI, AND THE DATE A. H. 1018, APPEAR IN GOLD ON THE UPPER LEFT OF THE PANEL

RARE OLD LACQUERS FROM PERSIA

BY JOHN WALKER HARRINGTON

AN UNSURPASSED COLLECTION OF OBJECTS PAINTED BY THE GREAT ARTISTS
OF IRAN AND ASSOCIATED HISTORICALLY WITH THE REIGN OF THE CALIPHS

BETWEEN the lacquering of China, Japan or India and the less widely known method of Persia a great gulf is fixed. One reason for this is that their purposes are different. The masters of Cipango and Cathay created a sheen of rare gums and resins upon which they laid various designs. Proof against time and flaw and crack—it was an almost imperishable base for the artist to adorn.

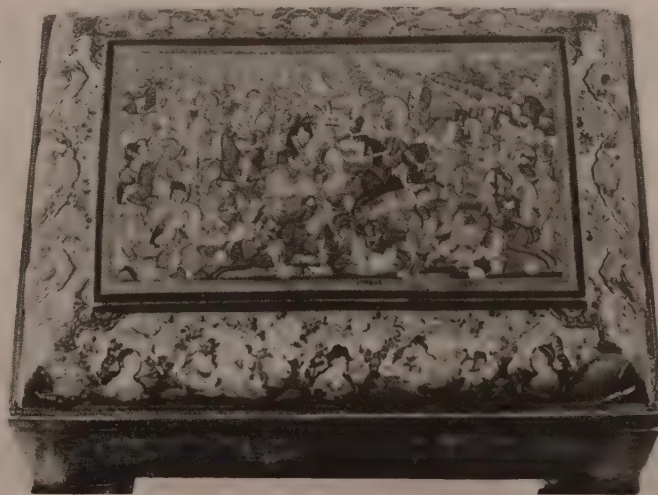
It is more than probable the lacquer was introduced into Persia by way of China, when the Mogul conqueror, Jenghiz Khan, overran the country in the thirteenth century. It is quite possible, too, that of their own initiative artists and calligraphers of the land of Shahs developed a process for preserving the paintings and designs with which they ornamented mirrors in folding cases, and other articles subject to frequent use.

Art has always been a nomad. Artists roamed from place to place even without following the wake of armies. Pictures showing foreign influences appear in the art of Persia, for her artists even copied English and French canvases, carried to the East by missionaries and ubiquitous traders. It will be remembered that more somber tones and even monochrome effects resembling those of Chinese artists be-

came common in Iran, and some of these appear to have faded. Soon the more colorful and vibrant native art reasserted itself. The tradition is, however, that this invasion caused the Persian painters to devise a guarding gloss. Certain it is that when they adorned objects of utility, such as pen-boxes, mirror-cases, and box covers, they protected them with the lacquer.

Papiër maché was the favorite material used in fashioning such objects, as it was easily manipulated and, when dried, not subject to unsightly cracking. The designs were painted, evidently in water color. The formula of the preparation with which they were covered consisted of rare and precious gums; the exudations of the peach and apricot trees; resin from the trunks which lifted "The White Hand of Moses"; balsams from mountain forests—blended by the spirit of the grain.

To the very flowering time of Persia's life belongs the collection of lacquer gathered by Dr. Ali-Kuli Khan and now in New York. After serving his native country in various diplomatic capacities, this savant is drawing the attention of connoisseurs to these Iranian masterpieces, representing not only his own researches, but the painstaking quests of his ancestors. Their story is essentially that



All Photographs Courtesy of the Persian Art Center

A LARGE LACQUER BOX PAINTED BY AGHA ZEMAN, A. H. 1201



A LACQUER MIRROR-CASE DONE IN THE LATE SIXTEENTH CENTURY BY REZA ABBASI. THE COVER, PAINTED IN SHADES OF GOLD, ROSE, BLUE, AND YELLOW, HAS A MEDALLION REPRESENTING A PRINCE AND PRINCESS IN A GARDEN

of the paintings and the illuminated manuscripts of the finest periods in the art of Persia. Indeed, the same artists have employed their wondrous skill in several media, and it is recorded that such masters as Mihzad and Sultan Mohammed often produced lacquer.

The objects in the collection are associated historically, for the most part, with the reign of the caliphs. After the Arabs defeated mighty Rustam, in the seventh century of this era, the Sword of Allah held Persia in subjection for four centuries. Her people in time recognized the claims of Ali, kinsman of Mohammed, and the princes of his house, the Imams, as true successors of the Prophet. Though Genghis Kahn ruled for a time, though Tamarlane proclaimed the power of the Moguls, and Mahmud of "the golden throne" took Ispahan, the great house of the Safavi survived. Re-established by Ismail, the Shah early in the sixteenth century, it inspired both literature and art. One of the greatest of the successors of Ismail was Shah Abbas.

Many of the important lacquers in the collection belong to a stirring period, resembling the turbulent Renaissance of Europe both in its turmoil and as an age of genius. The Anno Hegirae dates on the signed pieces correspond mostly to the sixteenth and seventeenth centuries of our era. The flight of the Prophet took place in 622 A. D., so an addition of approximately five hundred and ninety years gives the necessary background.

An ornate pen-case is fashioned by the noted artist Ali Quli Abbasi, whose service to the Shah Abbas gave him the fillip of his triplicate name and fame. About fifteen inches in length, and four in width and height, and curved at the ends, it was a well-proportioned repository for the paraphernalia of royal writers. On its top is a

hunting scene representing Safavi princes, mounted on spirited horses, in full pursuit of fleeing game. The name of the master and the date, A. H. 1018, appear in gold on the left of the upper panel. The outer sides of the box are also embellished with scenes from the chase.

The same artist executed the decorations for another

pen-case, which truly is dedicated to education. In a center medallion on the cover is pictured the Sheikh Bahia, all-wise philosopher, teaching son and daughters of the Shah Abbas. Individual portraits of the young persons flank either side of the group. Verses, written by the great teacher himself, grace the borders and also the inside cover of the box. The date of A. H. 1030 (1620 A. D.) makes this masterpiece a little more than three centuries old.

Glimpses of "The Golden Age of Islam" are afforded by the decorations on a pen-case, painted by Mohammed Jafar, and signed A. H. 1081. On the top panels are depicted the courts of Shahs Abbas, Abbas II and Tahmasb, all of Safavi lineage. Courtiers, ministers, musicians, and dancers attend on majesty amid the splendors of the palace. On a side panel is Sheikh Saman, mys-

tic saint enamored of a Christian princess. Defying that saying that wine makes the infidel, he comes again quaffing the soul of the grape in convivial and distinguished company. The inside cover of the box has painted figures and floral designs. Two inserts, both of nineteenth century origin, were introduced by a modern artist.

War and rumors of war are the themes of the designs of a lacquer box, the largest object of its kind ever painted by Agha Zeman, evidently a memorial to the victories won from the fierce tribesmen of the farther East. Its top panel shows a battle scene where, amid



A PAINTING OF THE PROPHET, FACING A MIRROR INSIDE ITS CASE



A VERY FINE PANEL FOR A MIRROR-CASE BY ALI REZA, WHICH MIGHT READILY BE MISTAKEN FOR A PERSIAN MINIATURE PAINTING IN A DECORATED FRAME. THE SIGNATURE OF THE ARTIST APPEARS JUST BELOW THE FLOWERING BUSH IN THE CENTER

charging cavalry, is Nadir himself, Shah of Persia, his white beard spreading above his robe of cloth of gold as he rides on his white steed. Here are knights in rows, some in vigorous action, and at the upper edge of the main panel are grim lines of cannon. On the inside of the cover is Fath Ali Ahab, in mounted quest of fleet gazelles. The sides of the box also are devoted to the royal hunting. This piece, dated A. H. 1201—about one hundred and fifty years ago—is of unusual importance both in an esthetic and an historical sense.

The mirror-cases are delightful examples of Persian decorative art. The casual observer might mistake them for miniature paintings which have been varnished, and then placed in ornate frames. The embellished panel slips out easily and discloses the mirror beneath. One of these accessories to the toilet has, on the inner surface of its lid, the image of the Prophet himself, as a reminder even to a kingly personage that, as he looks on his own image, he should remember one greater than himself.

The painting of flowers for decorative purposes is said to have been transplanted to Persia from the Occident. At least it is well established that French artists were induced to visit the country to instruct the native painters in this branch of art. However, the masters of Iran

could have needed little help in their technique, as witness the floral panels of delicate and sensuous beauty which grace so many of their finest mirror-cases.

There is an octagonal example done by Agha Zeman (A. H. 1130). On the outside panel are two rose-bushes in full bloom, with a nightingale sitting on a branch, as though singing.

The book covers of pliable leather are objects of beauty and dignity. One pair, adorned with a floral design has words of the Prophet on the border, and also of Ali, the first Imam, engrossed by the master calligrapher, Ahmud Neiris, and dated A. H. 1122.

Certainly these objects, which the art of her painters and the skill of her lacquerists created in her days of glory, attest the genius of Iran.



A FLOWER PANEL BY AGHA ZEMAN



Courtesy of the Reinhardt Galleries

A PORTRAIT IN MARBLE BY JO DAVIDSON

In the treatment of the surfaces of his marble portrait busts Jo Davidson has no peer among American sculptors. As examples of technical achievement directed by a keenly sensitive intelligence, his gradually growing list of works of this kind presents an amazing summary of perfections in a period of plastic art when other effects are more often sought, when the impacts of design and mass are too often counted on as the only significances worth while. This portrait of Mrs. William Randolph Hearst is one of the most exquisite creations in this genre in its firm, yet tender modelling, and in its revival of the feeling of late classical Roman art



THERE IS A GLOWING QUALITY IN THE WORK OF THIS ARTIST—ESPECIALLY IN SUCH CANVASES OF SPAIN AS "VISION OF PALMA DI MALLORCA"—DUE IN PART TO HIS SKILLFUL PAINTING OF LIGHT, AND ALSO OF THE SURFACE OF WATER

A GLIMPSE OF WARSHAWSKY'S EUROPE

BY HELEN C. NELSON

THIS AMERICAN PAINTER, MORE THAN ANY OTHER NATIVE ARTIST, HAS BROUGHT TO THE PEOPLE OF HIS HOMELAND THE COLORFUL FRUIT OF HIS YEARS ABROAD

THERE are comparatively few Americans who would not pack up and sail off to explore the romantic nooks of Europe at the first opportunity offered by Dame Fortune. So inherent is our desire to bask in the charm and quaintness of the old country that it always seems strange to the layman to find an artist who has not sojourned in the painting grounds of France, Italy or Spain. The artist with whom we are at present concerned, A. G. Warshawsky—of American birth and American training—has chosen what would seem to many an ideal course, spending all of his painting time in his favorite haunts abroad; not patiently waiting for an opportunity to satisfy his soul, but grasping this mode of life as his artistic birthright, returning from time to time in order to share with the home folks what he has boldly taken for his own.

We find Warshawsky as much the American abroad as he is at home, ever expressing in his colorful way one phase of our psychology. Will Americans ever get over the Europe complex? Perhaps, when they have cities of their own a thousand years old, though even then the indefinable atmosphere of romance will probably be lacking.

Mr. Warshawsky paints away, not bothered by the passing styles and isms that lure so many, not led by the flare of a fad, nor hampered by the deadening influence of over-training. He has taken from both academy and modernism simply what he needed, and has gone on enjoying what a few of the favored ones are permitted to enjoy—the free life of a talented artist, painting where present-day life surges about the great monuments and other picturesque records of the



WARSHAWSKY SPENT A GREAT DEAL OF TIME IN BRITTANY, WHERE HE TOOK SPECIAL DELIGHT IN PAINTING THE SEA, DOTTED WITH GAY LITTLE FISHING-BOATS. "BOIS D'AMOUR" IS ONE OF HIS FAVORITE CANVASES OF THIS PART OF FRANCE

past. For those who are interested in such data let us state that he was born in Sharon, Pennsylvania, in the year 1883, that he studied in New York under Mowbray and Loeb, and at the Schools of the National Academy of Design, also going occasionally for criticism to Winslow Homer, who in his old age was ever the soul of generosity in his attitude toward the younger painters in search of advice.

In his most recent New York exhibition Warshawsky revealed as never before the completeness of his

craft. A well-rounded art is his, enabling him to paint the figure as well as landscape. His portraits are rendered with freedom similar to that which imbues his landscapes, and both speak eloquently of his wholly human and frank outlook upon life. One finds no mannered catering, no flattering. There is just the ability to see the best in a subject, backed by a solid, painter-like handling of light and shade, speaking to the observer of the artist's native talent and of a gift that is his and his alone.

Abbott Thayer was one of those men of big caliber who expounded the theory that an artist should paint but one motive, and he held rather consistently to this principle, a principle which, however, has not been embraced by a majority of painters of real genius. Sometimes a painter whose choice of subject matter is exceedingly varied finds himself called back, over and

tints and bright skies, but there is always predominant the gray of her buildings; while Venice has her golden hue and her reds, framed in the blue of sky and water. It would seem strange if Mr. Warshawsky had not devoted many of his canvases to this "Dream City," a city of passionate color. He brings to us the Grand Canal in varying moods, St. Marks on a fête day



HE LOVES PARIS BEST IN THE RAINY SEASON, AND PAINTS HER MOST FREQUENTLY THEN. IN THIS PICTURE OF THE PONT NEUF ONE FEELS THAT THE SUN IS SOON TO BREAK THROUGH THE CLOUDS AND DISPERSE THE SHOWER

over again, by the grandeur or charm of certain places. Considering Mr. Warshawsky, we find that each time he has returned to exhibit here he has brought one or more new canvases devoted to the great cathedral of Paris, Notre Dame. The dignity of this peer of Gothic cathedrals, enhanced by its situation on the quay of the many bridged Seine, has inspired what are, perhaps, his best works. "Notre Dame de Paris (Automne)," the latest of his interpretations of this subject, is in its richness of color unsurpassed, color which brings to mind the stained glass that is the glory of the cathedral's interior. The artist has, perhaps unconsciously, given to the picture a feeling of Gothic derivation.

A color quality that is solely of Venice reveals itself to the sojourner there. Paris may sparkle with autumn

picturesque old palaces, the boats from Chioggia, "La Porte du Paradis," "Rio San Trovaso," and other oft-painted bits, all visioned in his personal way. Spain, also, inspired a group of recent canvases in which the artist has let loose his color gamut and caught the intensity of light so characteristic. There are among the Spanish themes the "Garden at Terreno," "Mountains in Mallorca," "Puerto Soller," "Almond Blossoms," "The Giant Cactus," "Vision of Palma di Mallorca," and "Bay of Palma at Evening."

It is well to consider just what extent life in a European environment sets its stamp upon a painter's output, and plenty of food for thought may be found in speculation upon how the art of this Warshawsky might have developed in America. A nation young in art must, in order to advance intelligently, take time



Courtesy of the Reinhardt Galleries

STURDY BRITTANY PEASANTS HAVE POSED IN THEIR QUAIN COSTUMES FOR MANY AN ATTRACTIVE CANVAS. AND THE ARTIST HAS LENT ADDED INTEREST TO HIS STRONG CHARACTERIZATIONS BY ALWAYS PAINTING THESE PEOPLE IN THEIR NATIVE SETTING



Courtesy of Bartlett Arkell

IN "BRETON PORT" WE GET ANOTHER GLIMPSE OF BRITTANY—A BIT OF FRANCE SO PICTURESQUE THAT THE PAINTER WHO ROAMS ABOUT THE COUNTRY FINDS HIMSELF CONFRONTED EVERYWHERE BY PICTURES THAT ARE ALREADY COMPOSED



Courtesy of the Reinhardt Galleries

THERE ARE GAY AUTUMN TINTS IN "PORT ST. MARTIN," AND A BRILLIANT SKY, YET THE GRAY OF THE BUILDINGS SEEMS TO PREDOMINATE AND GIVE THE SCENE THE SOMBER ASPECT THAT THE PAINTER SEEKS IN HIS CANVASES OF PARIS

to analyze its reactions to environment, halting for long moments of introspection that an older civilization, having built up definite traditions, has no need of. Europe is for whoever would possess her, and America calls the pioneer of culture more urgently, perhaps, than she called the pioneer in the actual days of hardihood and border warfare. The environment which Europe presents is one of ready-made motives. The painter goes to Brittany, for instance, and on every

who looks upon them is confronted by a thousand pictures already composed.

And what is true of Brittany—where Warshawsky has painted much—applies, in varying degrees, to all sections of Europe, so it may readily be seen that the American artist abroad is not apt to be thrown upon introspection as he very likely would be were he at home where a motive has to be searched out with some effort. In Europe he is much less likely to stick to one



Courtesy of R. C. Caples

THE ARTIST HAS DEVOTED MANY OF HIS CANVASES TO VENICE, THE CITY OF PASSIONATE COLOR—OF INTENSE GOLDS AND REDS AND BRILLIANT BLUES. HERE HE HAS BROUGHT TO US THE MOOD OF THE GRAND CANAL IN OCTOBER

side sees paintable faces, quaint costumes; religious processions, with gorgeous banners; robes and statues amid settings of mediæval streets and early Gothic churches, made doubly quaint by the crudeness of the early Brittany architect. There are altars decorated with votive offerings in the shape of ship models made in pious devotion by the fishermen, and picturesque women who watch and pray for their absent men at sea. There are harbors, gay with the many-hued fishing fleets, the waving blue sardine nets, and the swaggering forms of colorfully garbed, muscular fishermen, who appear literally to walk the sea, so small seems their craft. One is dazzled by the color of the market-places, full of action and so picturesque that the painter

motive, and he paints his pictures, very largely, right on the spot; there is small need for composing, for developing elaborate textures, or for searching out pictorial interest. The problem is rather to keep from painting too much that is interesting as subject matter, in order to remain simple.

Thus we may consider our own countryman, Mr. Warshawsky, who is naturally an individual and sensitive colorist, an outdoor painter *par excellence*, less introspective than he might have been had he sought subject matter at home. True it is, though it may seem strange, that in athletic outdoor America the thoughts of the American artist turn inward—which is a complete reversal of the situation in Europe.

BY MR. AND MRS. G. GLEN GOULD

DIVERGENCES FROM THE RULE IN PERIOD STYLES WHICH ARE EVEN MORE INTERESTING THAN THE BETTER-KNOWN CONVENTIONAL PIECES

THE craving for "something different" begins to animate and direct the taste of all who gain a certain degree of culture, which lifts them above the mass, where each follows the other unthinkingly in the pursuit of style. Sometimes in achieving this thing that is different, they really start a style; and sometimes they merely gain something that is out of the ordinary.

Furniture oddments are perhaps the most striking of such achievements, because furniture is likely to follow conventional lines of construction and ornament in the traditional period styles, among which something can be found to suit every taste, from the finicky loveliness and esthetic luxury of Louis XV, to the bold and downright splurge of Queen Elizabeth.

A scant one hundred years or so ago, almost all furniture was made to the order of a client. It was not possible to buy suites for a whole house, or a hundred houses, in a day. The cabinet-makers, if they were successful as in the large cities, worked somewhat ahead of their orders and collected a certain amount of stock of their carefully made furniture, which a customer could purchase off-hand; but this accumulation was so slight that the smallest village furniture store today would put it to shame in the amount of stock.

Because nearly all furniture of earlier days was thus made to order, a greater latitude was allowed for personal taste, and among the antiques which come into the auction rooms we find many an interesting piece

that tells its own story and incidentally reveals something of the taste of its owner. Such pieces are eagerly sought, for they possess the double charm of the antique and the strange.

Certain old pieces of furniture of familiar enough type in their own day may look extremely odd in our modern rooms, like a "Beau Brummel" of Georgian days before

which the elegant gentleman gave the last touch to his toilet, arranged his powdered wig, applied his cosmetics, flicked the powder from his embroidered satin waistcoat, shook out the wide lace ruffles over his hands, and fortified himself with a pinch of snuff from his costly snuff-box before joining his equally elegant comrades or presenting his compliments to the ladies of St. James—"those ladies of St. James'" who went "swinging to the play" in their delectable sedan chairs.

These "Beau Brummels," named from the famous beau of history whom Richard Mansfield portrayed superbly to our generation, tell us more than their mere wood and varnish show. Subtle perfumes of older days haunt the mind, even as they do

at the sight of a tiny old French *poudreuse*, a type of little dressing-table lapsing again today into vogue as a necessity for a lady whose countenance needs constant attention from rouge-box, lip-stick, and powder-puff. A little *poudreuse* in the boudoir is like a vanity-case away from home, and many of them are charming. All have that proportion of elegance suitable to their function.



Courtesy of the Anderson Galleries

EIGHTEENTH CENTURY FRENCH TULIP-WOOD COMMODOE, SIGNED E. G.



DETAIL OF THE UNIQUE METAL MOUNTS ON THE FRENCH COMMODOE

Certain pieces of foreign furniture, quite common in a different land, like a Chinese lacquered chair and a Spanish *vargueño*, or articles common to a certain period or a certain locality, like much of the French provincial furniture, look odd enough amid modern surroundings. Such pieces, however interesting, must often be placed with much care if we desire to include them in the furnishings of our rooms, unless the entire room is furnished in the same style.

With a number of people searching for the odd and the unusual becomes a sort of mania. If it is done frankly from the point of view of forming a collection it is legitimate enough, but beware or it may turn a home into little else than an old curiosity shop at the expense of comfort and beauty.

Convenience has often prompted the making of many a curious bit of cabinet work. Sheraton, the Georgian furniture designer, had a great knack for employing ingenious mechanical contrivances in the articles he designed. We often think of the Georgian days of old England, which ran concurrently with the days of our



Courtesy of the American Art Galleries
OLD CABINET WITH GEOMETRICAL MEDALLIONS

greatest Colonial prosperity and luxury, as spacious days of the hospitable open house, always overflowing with company and cheer. We note the bigness of the house itself and its stability, but we forget one keen and chilling fact. Until the days of central heating by furnace, steam, or hot water, those big Georgian houses were far from comfortable living places during many months of the year in England, and even for a few months in that belt of our own States where plantation luxury brought their replicas into being from Virginia to Georgia. Cold hallways did not tempt anyone far from the fireside, and the functions of bedroom, living-room, and dressing-room often became amalgamated. Then arrived a clever camouflaging of furniture. A washstand with bowl, pitcher, and

jar for the waste water, might be made to look like almost anything from the outside, and a cabinet might have many functions besides that of wardrobe or clothes closet. These were the forerunners of the ubiquitous folding-bed, so common a score of years ago. But times change, and today a bed may either fold away into a



AN EIGHTEENTH CENTURY AMERICAN SETTEE MADE IN THE ADAM STYLE OF APPLE-WOOD. THE PARTICULAR ECCENTRICITY IS ITS ODD BACK WHICH, INSTEAD OF FOLLOWING THE USUAL STYLE, SIMULATES THE BACKS OF FOUR CHAIRS



AT THE LEFT IS A SIDE-BOARD OF MAHOGANY, MADE ABOUT 1800 IN THE DUNCAN PHYFE STYLE. AT THE RIGHT IS AN EIGHTEENTH CENTURY "BEAU BRUMMEL" BEFORE WHICH THE ENGLISH GALLANTS OF THE GEORGIAN PERIOD PRINKED

shallow closet behind a door, or be disguised with ample cushions into the oriental luxury of a deep couch.

As in china-ware, one of the most intriguing of oddments is memorial furniture, decorated in commemoration of some person or event, often patriotic. A wardrobe—an eighteenth century *armoire*—of tulip-wood in the style of Louis XV, from the collection of Maître Eugène Guérin, has carved on its upper panels views of the Palais des Invalides, the famous Parisian hospital for old soldiers where the great Napoleon himself was later placed in his grand tomb. Below these scenes are carved the Royal Arms and Monogram, and below these a scene in which Louis XIV, "le Grand Monarque," is inspecting the plans very humbly presented to him by the architect Mansard. A few Americans have forgiven Mansard the roof known by his name and respected by our grandparents. On the lower panels are grouped many emblems of war, from drums, flags, cannon and cannon balls, to the *fascies* of ancient Rome—that bundle of rods and battle-axe bound with crossed thongs, carried by the lictors of Rome, from which the modern Fascisti have taken their name.

Napoleon in his desire to proclaim the disappearance of the old French régime and his

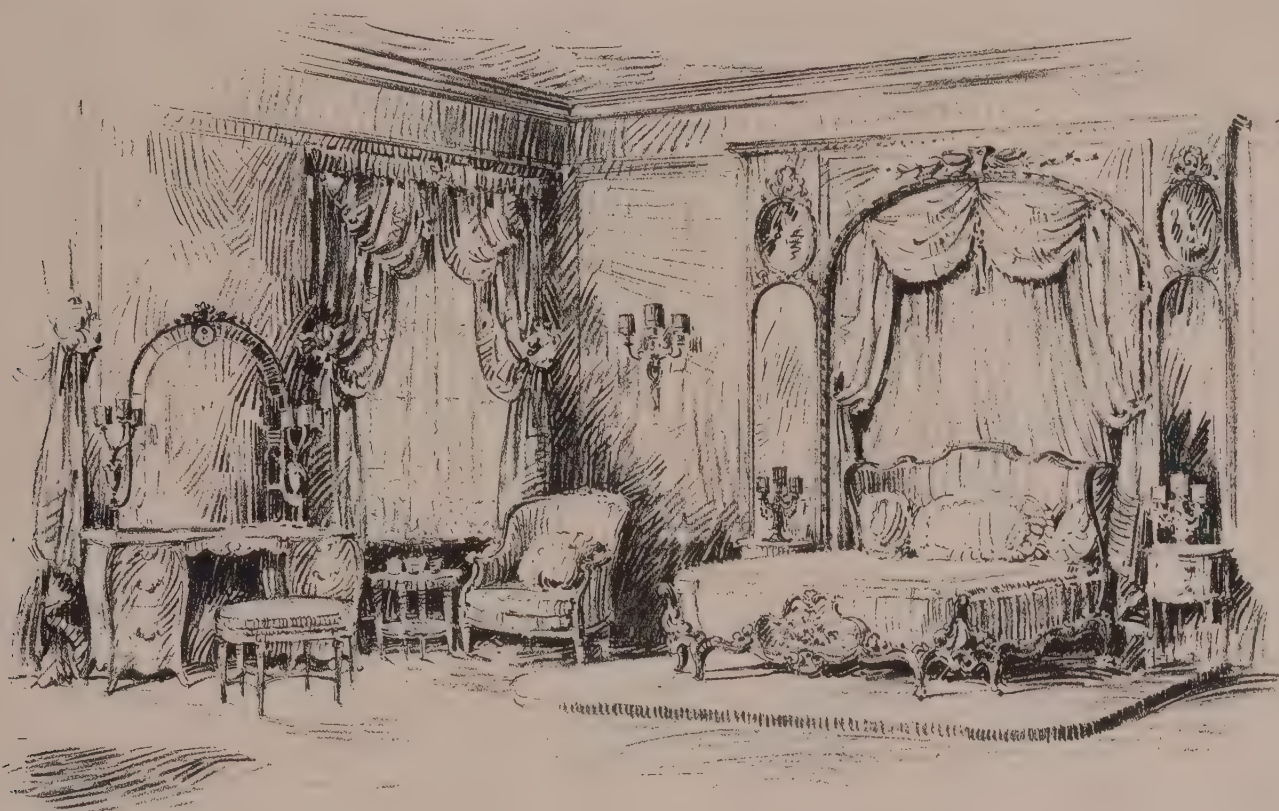
own prowess as founder of Empire in the older Roman sense, gave his furniture designers rather a hard job; but they seem to have taken it up with a will to please, and the revival of old Roman forms of chair, table, and couch, with classic ornament, found a sympathetic echo even in America where the thing was less overdone than in France. We did something of the same thing when we stuck the spread eagle on everything in the days of our young Republic. We reverted to the Roman Republic as our ideal, where Napoleon had reverted to the Roman Empire.

In the carving, marquetry, and the metal mounts which decorate a piece of furniture, we often find that individual charm which fascinates us in anything original and unique. Who knows what sentiment may be embodied in the two tiny hunting dogs clambering up each side of the scrolled metal handles in a small French provincial commode from the Château de la Bastide de Sampzon! Were they favorite companions of the man who ordered the commode? Did the metal worker cast them from a mould chance placed in his hand? Or were they designed by some local craftsman or artist?

Sentiment has more than a little to do with furniture. The



AMERICAN MAPLE SCRUTOIRE ON A FRAME (1700)



New York Galleries, Inc., Decorators

The delightful impression created by some rooms is often due to the happy accordance of the appointments and background. ~ ~ ~ ~

¶ To those who would endow their environment with this atmosphere of well-being, so apparent in the interior above, a visit to these Galleries will reveal a wealth of suggestion. ~ For here are many decorative ensembles, in which the furniture, hangings and other details may be viewed amid harmonious surroundings.

¶ These groupings are supplemented by

a most interesting exhibit of hand-wrought furniture and related objects. ~ Here and there rare antiquities lend subtle emphasis to the fidelity with which the cabinetry of historic times is reproduced by our community of skilled artisans. ~ ~

¶ Quite as fascinating are those decorative accompaniments essential to every well considered scheme—such as fabrics in the mellow tones of other days . . . old documents in leather . . . odd bits of crudely fashioned pewter . . . intriguing ideas for lighting in crystal, metal and porcelain.

New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets



home and hearth have always drawn to themselves emotions as profound as patriotism and as joyous as love. The very wood in our chair may provoke sentiment. Wood from a tree in an apple orchard went to the making of a somewhat unique American settee in the eighteenth century, as it did to many another piece. Inspired by the classic ideas of the great English architects, the Adam Brothers, some unnamed cabinet-maker in America fashioned this settee with its quadrupled chair back nicely carved in swags and crested with sunbursts. He was far from the classic atmosphere that surrounded the excavations of Herculaneum and Pompeii and resulted in the revival of classic design in Europe, sponsored by the Adams in England. The wood of the home orchard tree was a far cry from the exquisite satinwood of London drawing-rooms of the day or those in New York, but this old settee, telling its own story of end and means, has its own charm and needs no excuse.

Our Duncan Phyfe of New York produced many a delightful piece with his understanding of the beauty of line in furniture, which often gives that flavor of difference we appreciate. A small mahogany sideboard in Phyfe's style, made about 1800, em-



A CHINESE PAGODA ROOF TOPPING IT, MAKES THIS CABINET ECCENTRIC



A YELLOW AND GOLD LACQUERED QUEEN ANNE DESK, WITH HOOF FEET

phasizes that vertical character of line which always gives distinction and perhaps difference.

Oddest of the odd are the things which Chippendale and his followers made in the Chinese manner. To see a Chinese pagoda topping a chair back or cabinet seems more odd than to see an equally characteristic Chinese design motif, like some bit of fretwork, nicely carved on a piece of furniture. People knew less of the Chinese and Chinese art in the eighteenth and nineteenth centuries than they do today, and designers made many a queer combination of things Chinese and European. If we think the Chinese stolid and placid and unresponsive, we have but to contemplate the gay sweep of the pagoda roof on the cabinet pictured at the left.

But besides all this, we enjoy the quaint and primitive charm of old things when that primitiveness suits the object and its use. Such work may have a sort of freshness and naïveté. If a sixteenth century Umbrian cabinet-maker chose a simple design motif to ornament the face of his walnut cabinet, we do not reproach him for its lack of Renaissance elaboration in classic acanthus scroll carving, but place the cabinet where its oddness will be a pleasant addition to a simple room or a hallway.

A TAPESTRY-INSPIRED LINEN

with the rich and brilliant
coloring of L'Art Moderne

Designed by Schumacher, executed by one of the finest fabric printers in Alsace, it was accepted by the Paris Exposition of Decorative Arts

Into this printed linen of formal design the artist has brought that brilliant and original treatment of color which distinguishes the art of today.

Crimson, blue, old gold and green—gay flowers, parrots and sweeping draperies against the brown tones of conventional stone arches—this linen brings into a room an effect of bright sunlight.

The design itself is based on XVIII Century tapestry themes,—the flower-laden urn recalling the Georgian Period, the rich heavy drapery suggesting the splendors of Louis XIV's court and time.

So excellent is the workmanship and so successful the handling of color that this linen was chosen to hang in the Exposition of Decorative Arts at Paris in Pavilion I-55.

This and many other attractive Schumacher fabrics may be seen by arrange-

ment with your decorator or upholsterer, or the decorating service of your department store. They will also attend to their purchase for you.

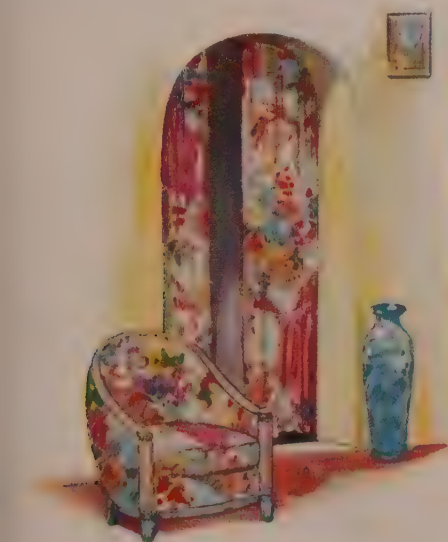
Write for our new booklet "Your Home and the Interior Decorator"

The most carefully planned interior may be entirely without beauty or interest because of faulty color treatment.

A decorator's wide experience with color and with arrangement are offered to you in the furnishing of your home and the selection of materials, without any additional cost to yourself. Why this wonderful service costs you nothing is explained in "Your Home and the Interior Decorator," an interesting and attractive booklet which we have just prepared.

This booklet, beautifully illustrated in color, will be sent to you without charge upon request. Address F. Schumacher & Co., Dept. G-3, 60 West 40th Street, New York—Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles and Paris.

THIS LINEN embodies the spirit of the past with the freedom of present day art. Rich in theme and in color, it lends itself gracefully to interiors of various periods, and brings into a room an effect of bright sunlight



F. SCHUMACHER & CO.

HERE AND EVERYWHERE

NOTES ON CURRENT ART EVENTS THAT ILLUSTRATE
THE ART MOVEMENTS OF OUR OWN AND OTHER DAYS

CECILIA BEAUX has received an honor which has been granted few Americans. She was invited by the Royal Minister of Public Instruction at Rome to paint a self-portrait for the Medici Collection in the Uffizi Gallery in Florence. Sargent, Chase and Duveneck are the other Americans so honored, and she is the first American woman to receive this recognition.

The collection in which her portrait is to hang is both ancient and distinguished. It was begun by Cardinal Leopold de' Medici who assembled a number of self-portraits by artists of his own day and conducted a search for the similar works of the great artists of the past. The nucleus of his collection came from the Academy of San Luca in Rome. In 1768 the Grand Duke Pietro Leopoldo added the collection of Abate Pazzi to the Medici group, which had by that time become one of the first importance and represented not only the great Italian masters but those of all Europe.

The portraits of Raphael, Leonardo, Andrea del Sarto, Michaelangelo, Guilio Romano are to be found among the founders of the Tuscan or Roman School, while Titian, Palma Vecchio, Tintoretto, Giogione and Veronese are a few of the Lombard masters, and Caracci is among the Bolognese. Durer, Holbein, Rubens, Van Dyck and Rembrandt represent the North, while later ages and other lands brought to the Uffizi Nanteuil, Fantin-Latour, David, Bouguereau, Corot, Millais, Ingres and Zorn. These are only a few of the entire collection, but from this it is evident how val-

uable a contribution Cardinal Leopold de' Medici has made to art. The classifications under which paintings may be divided includes no more interesting section than self-portraiture. The great artist sees in self-portrayal not an opportunity for flattery, but the boon of perfect freedom and honesty of treatment which portraits of others do not so easily admit. The portrait

of Cecilia Beaux was shown at the Knoedler Galleries recently, and has now gone to take its permanent place in the Uffizi.

THROUGH the generosity of John Guthmann, a poet as well as a musician and art lover, German nationally owned art is the richer, for he has given to the people the frescoes by the famous German artist, Max Sievogt. These were one of the chief decorative features of Guthmann's palatial estate, Neu-Cladow, and he had commissioned Sievogt to paint the frescoes for an open garden hall in the grounds of his home. The scheme of the decoration was a park-like expanse in which nude dancing girls, children, birds and monkeys disported merrily, a secondary element in the whole decoration being representations of the

four elements, Fire, Water, Air and Earth in the form of figures. Guthmann was so proud of these decorations that in the winter seasons he had them protected against dampness and frost by panels of glass made for this purpose.

Forced to sell his estate, he was fearful that the new owner would not take proper care of such distinguished

(Continued on page 92)



Courtesy of the Knoedler Galleries

SELF-PORTRAIT BY CECILIA BEAUX FOR ITALY'S MEDICI COLLECTION

The spirit of FREEDOM symbolized in American furniture



A LITTLE carved and gilded eagle atop a secretary desk shines out of the dark corner of a room in Old Salem.

To the casual observer it might not seem of particular interest. But this eagle was carved by the great "Wood Carver of Salem," Samuel McIntire, and into its shaping was breathed a fervent love of country born of the stirring days of the Revolution.

According to Burke, "A fierce spirit of Liberty" was the outstanding characteristic of the American colonists—and it is still the dominant passion in our national life.

To one who has studied American traditions in furniture there is no more interesting discovery than the revelation of this spirit in the exquisite symbols carved in delicate relief on the backs of

McIntire chairs and sofas, in the pediments of doorways and the panels of mantels; in the sculptured vigor of his eagles, consummate and most significant treasures of all Americana.

1789 is a year of significance in American

Careful copies of McIntire eagles! Even the Washington desk!

Reproduced with meticulous care for minutest details of proportions, all these may be seen and studied in Danersk Furniture and later incorporated in your home at no greater cost than objects less thoughtfully produced.

You will also be particularly interested in the new pieces with carving and color in the earlier periods of French Provincial and Spanish Colonial that will be shown through the months of March and April.

A complete selection of Danersk Furniture is on display in our salesrooms—the only places where it may be seen. You and your friends are always welcome, or you may obtain Danersk pieces through your decorator



The Washington Desk, one of the finest examples of 18th Century American craftsmanship

furniture design. It is in the heart of the classical revival of the 18th Century, or Third Period. In that year Washington sat at the famous desk now in the New York City Hall, and presided over our first Congress.

In that year also he visited New England. Standing on the balcony of the courthouse at Salem, he bowed his acknowledgments while odes were sung and the populace shouted itself hoarse.

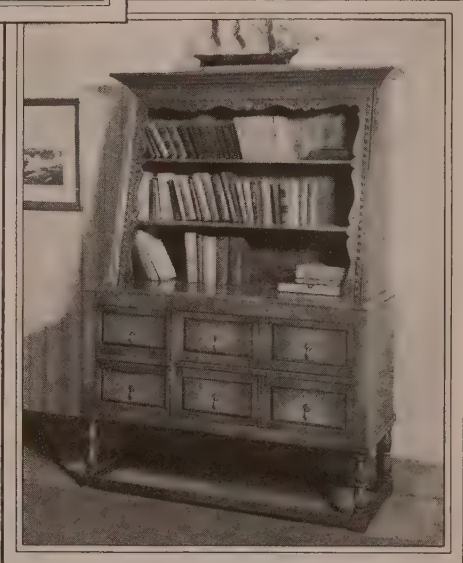
And McIntire, at a window across the way, made the sketch from which he later carved his famous Washington Medallion.

These ancient symbols are dear to all true Americans. In Danersk Furniture we count it our duty to catch all fleeting glimpses of them and make them live again in convenient forms for the homes of our generation.

Delicate inlays of traditional shells on a serpentine sideboard! Eagle medallions!



A tambour desk with serpentine base and McIntire eagle in the pediment



An old ship's cupboard makes an ideal bookcase and cabinet for a gentleman's study



DANERSKINE-DANFORTH CORPORATION, 383 Madison Avenue, New York

Opposite Ritz-Carlton Hotel

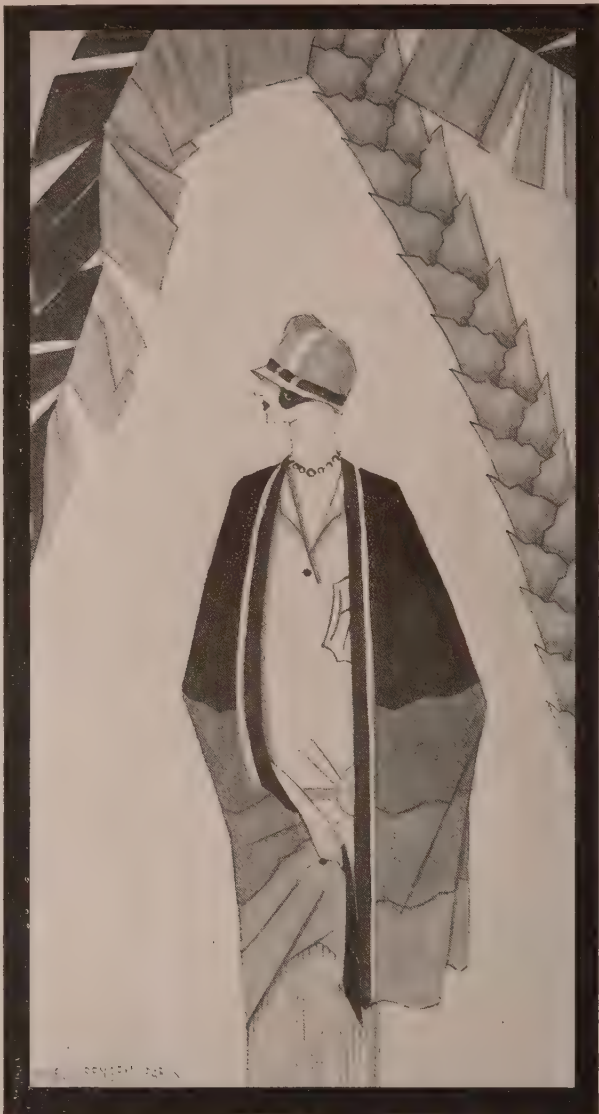
Chicago Salesrooms

315 MICHIGAN AVENUE, NORTH

FACTORIES IN NEW ENGLAND

Los Angeles Distributor

2869 WEST SEVENTH STREET



Thurn
*Exclusive Fashions
 For Women*
 15 East 52nd St., New York

FIRST SHOWING
 OF PARIS MODELS

GOWNS · WRAPS · FURS · HATS



Courtesy of the Grand Central Galleries

EXAMPLES OF GLASS FROM THE COLLECTION BY PAOLO VENINI

HERE AND EVERYWHERE

(Continued from Page 90)

examples of modern fresco painting, and therefore offered them to the National Gallery in Berlin. Examination of the gift in relation to a room sufficiently large to accommodate the frescoes made it apparent to the national museum authorities that the only apartment in Berlin sufficiently large to hold them would be the dining-room of the former Crown Prince's palace, and this was selected for the purpose.

The removal of the frescoes was a complicated process, since they had to be set in the new installation in their entirety. A fixative, compounded by Mr. Tauber of the Academy of Plastic Arts, was applied to the surface of the frescoes, after which they were pasted over with paper and canvas to strengthen them. The walls were next sawn away from their supports, and the reverses thus created were given a coating of plaster for strength.

Enclosed in skeleton frames the frescoes were then braced in upright positions on trucks, and carted into Berlin to the courtyard of the palace where a temporary scaffolding had been erected and a section of the dining-room wall removed so that they could be hoisted into the apartment. After being firmly emplaced, the covering of paper and canvas was gradually soaked off, Sievogt himself restoring the slight damage done to the frescoes during the whole operation. The whole cost of the removal it is declared, was about what might have been expended for one good easel picture.

WHILE the major portion of the Italian exhibition at the Grand Central Galleries is given to the fine arts, there is a section devoted to decorative arts in which glassware, painted tapestries, textiles and silver are shown. The glass includes a number of pieces by Paolo Venini of Venice whose work recalls the classic period of Venetian glass, a period to whose traditions this artist is sincerely devoted. Purity of form is his chief concern, and in order to restore Venetian glass to its former beauty he has not only studied ancient pieces in existence today but he has also gone to paintings by Veronese, Titian and Holbein, where he has found among their accessories the models which he has reproduced.

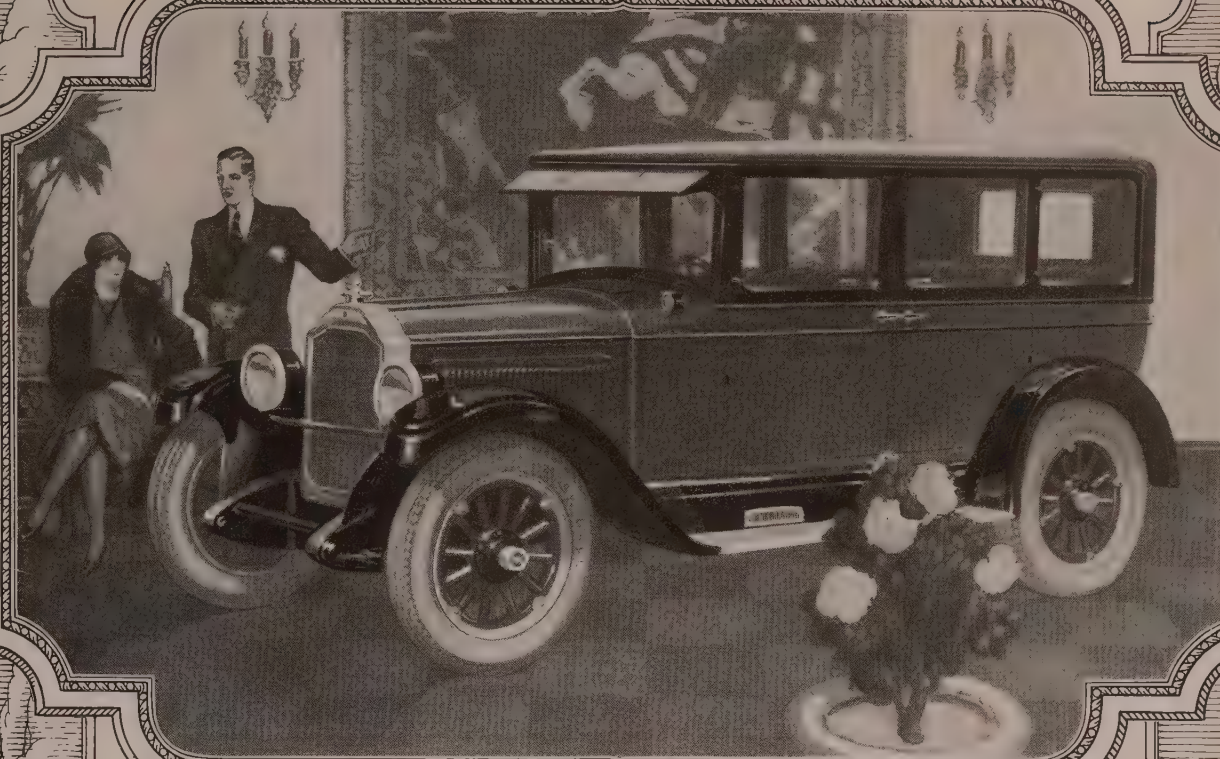
Other glass in the exhibition comes from the island of Murano, the ancient home of the industry; these, which are the work of Ferro Toso, are entirely modern in design.

The Italian exhibition, which is held under the patronage of the King of Italy and organized by the Italian Ministry of Public Instruction, is shown in this country under the auspices of the Italy America Society of which Mr. Thomas W. Lamont is president. Dr. Lauro de Bosis and Mr. Abram

(Continued on page 94)



EXAMPLES OF PAOLO VENINI'S GLASS, RECENTLY EXHIBITED



Climaxing 18 years of fine motor-car building
John N. Willys
presents the New
WILLYS-KNIGHT

—a car of unparalleled efficiency, powered with the internationally-endorsed Knight Sleeve-Valve engine, out-performing anything that ever was built of its size, or type, or class!

This New "70" Six applies the principles of high-speed engine construction to the Knight Sleeve-Valve motor with startling results. With a 2 15/16-inch bore and 4 3/8-inch stroke this new Sleeve-Valve Six engine delivers greater power per cubic inch of piston displacement, throughout its complete range, than any stock American motor-car engine built today The new Willys Finance Plan offers easy time-payment terms at the lowest credit cost in the industry.

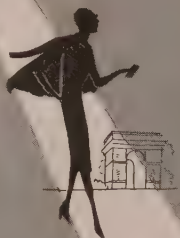
Sedan \$1495; Touring \$1295; f. o. b. factory. We reserve the right to change prices and specifications without notice

Willys-Overland, Inc., Toledo, Ohio
Willys-Overland Sales Co. Ltd., Toronto, Canada



Kurzman

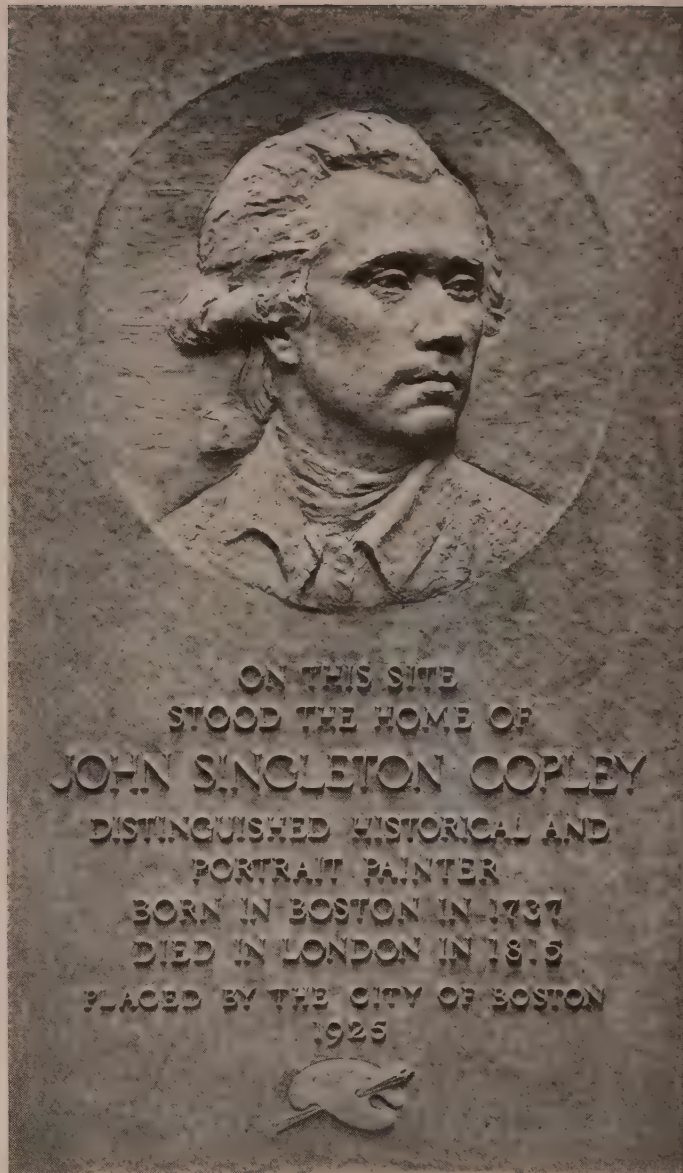
FIFTH AVENUE at 36th STREET, N. Y.
IMPORTER



To choose her clothes at Kurzman's is a matter of course with the woman of a certain rare chic. For she knows that here she may choose from fashions that are not only smart—but smart in her own way. Which is to say, with restraint, with elegance, and with dignity.



Spring 1926
Paris models and
Kurzman models
for Women and
Misses are ready.



ON THIS SITE
STOOD THE HOME OF
JOHN SINGLETON COPLEY
DISTINGUISHED HISTORICAL AND
PORTRAIT PAINTER
BORN IN BOSTON IN 1737
DIED IN LONDON IN 1815
PLACED BY THE CITY OF BOSTON
1925

Underwood & Underwood

PLAQUE TO JOHN SINGLETON COPLEY, UNVEILED IN BOSTON

HERE AND EVERYWHERE

(Continued from page 92)

Poole were the instigators of the exhibition, plans for which have been carried out by a committee of which Mr. Otto Kahn was chairman.

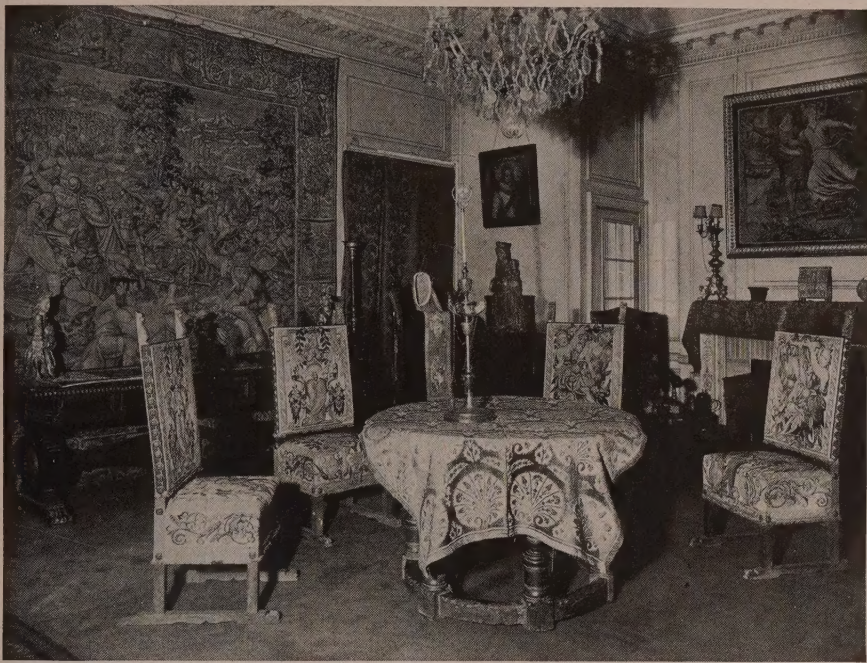
The exhibition which was seen in New York from January 19 to February 20, is also to be shown at the Museum of Fine Arts in Boston, the National Gallery in Washington, the Art Institute of Chicago, and the California Palace of the Legion of Honor in San Francisco.

A PLAQUE was unveiled a short time ago to John Singleton Copley on the site of his old home at 42 Beacon Street, Boston, now occupied by the Somerest Club. This honor given to an artist takes a rare form, as there are few marks of this kind in tribute to our painters and sculptors. It is a little unjust but undeniably the fact that the artists who make the monuments to heroes, statesmen, poets, and those whom the public wishes to honor, are themselves rarely recognized in a similar fashion.

For this reason the plaque to Copley with its finely executed portrait of the artist has unusual interest. Credit for undertaking this mark of remembrance must be given to Boston's Commission on Marking Historical Sites.

This recognition of Copley recalls that in his own day he was not so well treated in Boston, not in his capacity as an artist but for his part in the famous Tea Party. His connection was an indirect one, but it was sufficient to bring upon him the displeasure of Boston patriots. His offence consisted of marrying the daughter of Richard Clarke, one of the consignees of the famous tea cargo. On the Suffolk Registry of Deeds, someone at the time penciled "yellow dog" beside his name.

Copley was born in Boston on July 3, 1737, and died in London in 1815. He was self-taught, and while living in Boston sent a picture to the Society of Artists in London, and in 1767 was made a member. In 1775 he established himself in England having been elected to the Academy in 1773.



Authentic
ANTIQUES

Rare
TEXTILES

TAPESTRIES

Complete
INTERIORS

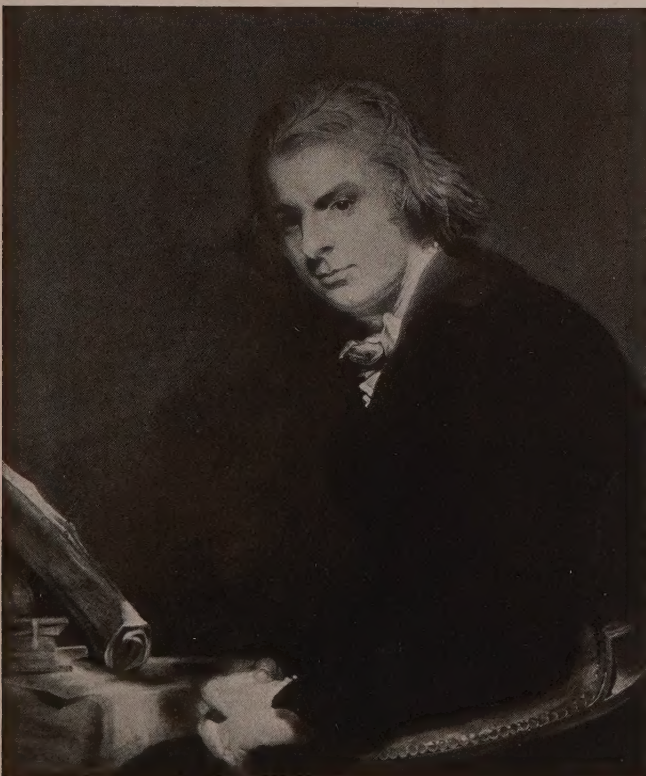
KELLER & FUNARO, INC.

721 FIFTH AVENUE

FLORENCE

NEW YORK

LUCERNE



PORTRAIT OF SAMUEL ROSE

SIR THOMAS LAWRENCE, P. R. A.

PICTURES BY OLD MASTERS

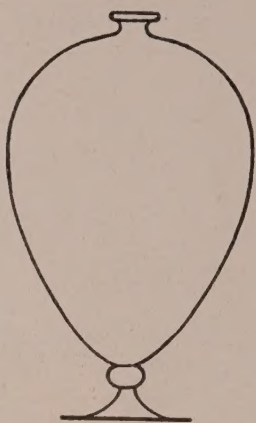
Exhibited at the Royal Academy 1795

SAMUEL ROSE is an intimate link with the brilliant Literary Circles of the late 18th Century. The intimate friend and trustee of William Cowper; the defender of William Blake; the friend of Lawrence, Hayley, Adam Smith, Henry Mackenzie "The Man of Feeling"; brother-in-law to the great Classical Critic and man of letters Dr. Charles Burney, D.D., and of Madame d'Arblay; son of William Rose, the famous translator of Sallust; from the beginning to the end of his brilliant young life he lived and worked with the greatest thinkers of his age.

A. L. NICHOLSON

4 ST. ALBAN'S PLACE, LONDON, S.W.1

Cables: Artson, London



VENETIAN GLASS

There is now in America a shop devoted exclusively to Venetian glass for decorative and useful purposes.

VASES
COMPOTES
GLASS TABLEWARE
PLATES
CHANDELIERS
SIDE BRACKETS
CANDLESTICKS

Splendid assortment of old and new designs for wedding gifts and anniversary remembrances.

" . . . Those wonderfull flowers
that never fade. . . . "

GABRIELE D'ANNUNCIO

BENELLO BROTHERS
INC.

584 MADISON AVENUE
NEW YORK

Paris

London

Venice

A SHELF OF NEW ART BOOKS

OLD FRENCH FURNITURE and its Surroundings (1610-1815). By ELISA MAILLARD. Translated by MACIVER PERCIVAL. Charles Scribner's Sons, New York. Price \$7.50.

MADAME MAILLARD is an *attachée* of the Cluny Museum in Paris. She has had, therefore, an unequalled opportunity to study the work of the great cabinet makers of France from the accession of Louis XIII until the Restoration, when the vitality of the golden period of French decoration seems to have exhausted itself. For two centuries all the crafts in French decoration worked in closest coöperation and harmony. Artistic inspiration was drawn from a single source. The architect was often director who planned in its entirety, a scheme of a great house or château, with a resultant unity of style and a perfection of craftsmanship that has never been equalled in the Occidental world.

The author divides the present volume into five parts, corresponding to the five distinct periods in the evolution of French furniture. The first period is that of the reign of Louis XIII and the minority of *le roi Soleil*, from 1610 to 1665. The second is from 1661 to 1715, the reign of Louis XIV; the third, the reign of Louis XV, from 1715 to 1774; the fourth, of Louis XVI (1774-1792); while the last includes the period of the revolution, the directory, the consulship, the Empire and the Restoration.

The greatest value of Madame Maillard's volume, which has been adequately translated by MacIver Percival, is undoubtedly to be found in the profusion of illustrations which have been admirably reproduced. Not only are rare pieces of furniture individually illustrated, the majority of them for the first time, but their relationship to the larger scheme of decoration is effectively shown. A number of amusing old engravings, by Abraham Bosse of the seventeenth, and Moreau le Jeune of the eighteenth century add a human note, and further emphasize the unity of style which characterized this era of decorative expression in which dishes, silverware, ornaments, *objets d'art*, draperies, tapestries, and tissues were all influenced by the same spirit.

Succinctly and with authority, yet with no attempt to parade this authority, Madame Elisa Maillard has covered the "golden age" of French furniture in an illuminating fashion. We can at the moment recall no other book which so effectively summarizes the changes as well as the underlying unity in the interior decoration of these two hundred years. The illustrations have been drawn from the Louvre, the Cluny, the Arts Decoratifs, and from the finest private collections in France.

OLD ENGLISH HOUSES. By J. ALFRED GOTCH. With seven plans and forty-eight illustrations. E. P. Dutton & Co., New York. Price \$7.00.

BRINGING to her subject profound and detailed knowledge of the rise of British domestic architecture, Miss Gotch in the present volume traces the story of old English houses from the Conquest to the death of George IV through its long series of changes—changes, for the most part slow and gradual, yet hastened at one period by the irresistible influence of the Renaissance. In successive chapters, adequately illustrated, Miss Gotch treats of the houses of the great historical periods—Mediaeval, Tudor, Elizabethan, Carolean, Queen Anne, and Georgian, noting the essential differences between houses of the town and the country type, and accurately tracing conditions which stimulated each architectural change.

Until the seventeenth or eighteenth century, houses in England were built by individuals for their own personal occupation. These old English houses, as the present author insists, were therefore highly personal in style and plan. But with the rise of mass production, the building of houses to be let, the charm of individual and even eccentric expression was lost. Speculators who built houses to let were naturally averse to lavishing money with no prospect of adequate return. A deadening of the artistic impulses in home-building inevitably resulted. But today the tide is turning, in the opinion of Miss Gotch. Interesting houses are a better investment than dull, mechanically designed ones. She hopes that modern architects and builders in England may recapture that ingenuity and fertility of designs possessed by builders of past centuries, and that the skill and resources of the earlier craftsmen be reborn. "To architects," the author concludes, "the past offers valuable lessons which common sense can apply to modern problems without being constrained to fall back on mere imitations or reproductions."

Domestic architecture is not here treated *in vacuo*, but in relation to the social and human side of houses. It is a book filled not only with information but many amusing details of life and customs of the various periods. Miss Gotch explodes once and for all the fallacy of the secret panel and

Continued on page 98



Studio of H. L. HILDEBRANDT

Member: A. N. A., Salma, C. 1899, N. Y. W. C. C.,
Lotus C., A. W. C. S., N. A. C., Pittsburgh A. A.,
Allied A. A., S. Indp. A.

“Like raindrops on the Solar Light”

IT is the action of raindrops on the solar light that produces nature's epochal challenge to the artist's genius—the rainbow in the sky. No effort to paint the rainbow, however skillful, can be enduringly effectual unless the colors used are unquestionably pure.

Fortunately, artists who use Devoe Colors can put implicit trust in their purity. In the plants of this company, the use of pure materials is an inviolable tradition. The technical perfection of Devoe Colors is vouched for by 172 years of manufacturing experience.

DEVOE & RAYNOLDS CO., Inc., 1 West 47th St., New York, N. Y.

Branches in Leading Cities

DEVOE
Artists' Materials

AMERICAN ART ASSOCIATION

INCORPORATED

INSTITUTED IN 1883

TO Conduct Public Sales Make Inventories and Appraisals
of Artistic Literary and Utilitarian Property
for Private Collectors Executors of
Estates Law Firms and
Others

ANNOUNCEMENTS
FOR FORTHCOMING EX-
HIBITIONS AND SALES
OF PAINTINGS, PORCE-
LAINS, TAPESTRIES,
TEXTILES, RUGS, FUR-
NITURE, BOOKS, MAN-
USCRIPTS, PRINTS, ARMS
& ARMOR, AND INFOR-
MATION CONCERNING
TERMS AND CONDITIONS
FOR THE MANAGEMENT
OF PUBLIC SALES SENT
UPON REQUEST.

Located in the Art Center of America
AMERICAN ART GALLERIES
Madison Avenue ~ 56th to 57th Streets
NEW YORK CITY

A SHELF OF NEW ART BOOKS

Continued from page 96

the secret passage so popular with novelists. "There are things that are possible and things that are not possible, and if imaginative writers were acquainted with the practical details of joinery and masonry they would discard much of their stock in trade and perhaps produce more convincing devices. . . . However, long may the machinery of romance continue to work; yet the more it is controlled by common sense the more plausible will be its products." There is in addition a wealth of interesting information concerning the origin of the term "backstairs," the introduction of wall paper into English homes, the profound influence of such men as Inigo Jones and Sir Christopher Wren, and such lesser men as John Webb and John Thorpe. The forty-eight illustrations include every type of old English home and in selection are refreshingly unhackneyed.

CHINESE AND JAPANESE PAINTINGS. The Jan Kleykamp Collection. Edited by B. LAUFER. *The Jan Kleykamp Galleries, New York.*

IN 1924 and 1925 Jan Kleykamp assembled from the private collections of three famous European amateurs of Oriental pictorial art the group of Chinese and Japanese paintings to a description of which this large folio catalogue is devoted. Dr. Laufer, of the Field Museum of Chicago, has written the introduction to the catalogue in which he gives an account of life of Raphael Petrucci, a Neapolitan by birth but long resident in Brussels, who collected many of the paintings noted here in his lifetime. Petrucci studied Eastern art without ever having visited China or Japan and, on Dr. Laufer's statement, "was not familiar with the opinions of Chinese scholars and experts in the art of painting." Yet in spite of this he had the instinctive taste to collect many important examples of this art and in only a few instances does Dr. Laufer find reason to doubt Petrucci's attributions. Thirty-nine paintings from China are described in the text and forty-seven Japanese, the catalogue also containing twenty-two notably fine reproductions in color of the most important paintings.

ONE HUNDRED DRAWINGS BY ABRAHAM WALKOWITZ. With Critical introductions by HENRY MCBRIDE, JOHN WEICHEL, CHARLES VILGRAC and WILLARD HUNTINGTON WRIGHT. *B. W. Huebsch, Inc., New York. Price \$10.00.*

ON the paper folder cover of this book appears a reproduction of Walkowitz's drawing entitled "Isadora Duncan-5." A purely academic thing in itself it is devoted to representing this dancer in one of her most Grecian postures. And it may be taken as a symbol of this artist's return to the wholesomeness and the soundness of classical and academic art after many adventures into all the weird forms of expression that have visited the younger world of art "since Cezanne." Through these one hundred drawings, more than through the introductory texts, may the interested student follow this career of a New York artist who has been more concerned with pure line than with color. As Stevenson said of himself Walkowitz has "played the sedulous ape" to most of the Modernistic schools and while he has been quite a perfect practitioner of them he is at his best in such drawings as the five of Isadora Duncan and in a watercolor like "The Park," of which, regrettably, only one reproduction appears in the book.

FRANKLIN BOOTH. By EARNEST ELMO CALKINS and MEREDITH NICHOLSON. *Robert Frank, Publisher, 15 East 40th St., New York. Price \$12.50.*

THE esteem with which the work of Franklin Booth is regarded by his profession justifies a book which is to some extent a *catalogue raisonné* of his drawings, although the sixty which form the illustrations for the volume are only a very small portion of his prodigious *œuvre*. Mr. Meredith Nicholson, as a fellow Indianian, writes a brief biography and a hearty appreciation, in which the most important comment on Booth's work is his indicating the manner in which the artist has broken down the barrier that existed between the book or magazine illustration and the advertising page. Booth has done this by bringing the advertising page up to the standards of the former.

The unusual technique which Booth has developed has won him a great deal of praise, but those who like it because he makes a pen and ink drawing look like a wood block miss the fact that he has developed his medium to a point beyond mere imitation, and made it something for its own sake.

An *édition de luxe* has been printed consisting of two hundred and ten copies at thirty dollars a copy. It is printed on imported French paper and has an extra illustrated page by the artist, each copy being autographed by Mr. Booth.